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ABSTRACT

This monograph maintains that qualitative methods in research are no longer alternatives, but accepted practice in many research institutions. Consequently, the purpose of this anthology is to continue the search into "the forms of things unknown" and to re-examine those that are known by offering examples of new waves in research, based on alternatives suggested by Ken Beittel and others, but widening the focus and organizing according to research approaches to a variety of aspects of art education. These include the processes of cross-cultural interpreting (hermeneutics), investigating perception in practice, aesthetic decision-making, understanding the nature of art imagery/emotion/mood, reflecting on classical feminism in art (phenomenological), examining the concept of art giftedness and talent (paradigm research), re-defining art appreciation education (theoretical/philosophical), analyzing representations of old age (dialectical illumination), measuring mastery in art (spatial testing), assessing artistic leaning through student portfolios in the classroom (action research), interpreting a multicultural art teaching context (visual sociology), inquiring into the nature of the young child's art world (naturalistic), and re-examining primary art education documents (historical). The selected articles were subjected to jury review and are examples of research in progress, in which the authors search for deeper understandings of art education. Although many of these approaches are not new, the contexts in which they are presented represent less traditional approaches to research. Authors of these articles range from university professors to artists to high school art teachers. (DQE)

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New Waves of Research in Art Education

Preface by Ken Beittel

- Dorothy M. Anderson
- Karen Lee Carroll
- Elmer Day
- Read M. Diket
- Lynn Galbraith
- Charles R. Jansen
- Carol S. Jeffers
- Heta Kauppinen
- Sharon D. La Pierre
- Akio Okazaki
- Peter Smith
- Mary Stokrocki
- Annette Swann
- Betty Jo Troeger

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Mary Stokrocki
Editor

Sharon D. La Pierre
Peter Smith
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Consulting Editors

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New Waves of Research in Art Education

Edited by
Mary Stokrocki

Consulting Editors:
Sharon D. La Pierre
Peter Smith
Enid Zimmerman

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A Publishing Note

Heeding Ken Beittel's call for alternative research modes, *New Waves of Research in Art Education* was first introduced on computer disk in April, 1992 . Intended to promote the spirit, as well as deliver the content of this anthology, the disk itself was an alternative mode of publishing.

Continually searching for alternatives and "other alternatives," Beittel reminded us that "now is the time [to look for] still other alternatives..." As Beittel put it, "it is always time for something else... to see whether it will work better." And so, in 1995, the **Seminar for Research in Art Education** and Open Door Publishers are pleased to re-introduce *New Waves* in hard copy as still another alternative. It is our hope that in monograph form, this anthology provides new opportunities to search for and re-examine research methods that place experience at their center.

In reproducing the original disk-based materials in print form and three years later, every effort has been made to retain the original information while at the same time updating that which has changed over time (such as author addresses). It should be noted that some variations in citing format exist, again as reflections of the original diskette publication.

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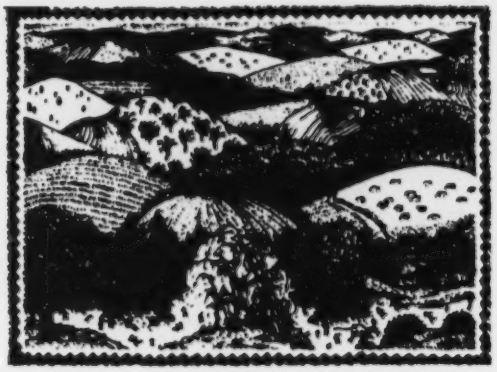

Preface

By Kenneth Beittel

I have written about *Alternatives* (Beittel, 1973) for art education research. I have also written about *still other alternatives* for art education research. Now it is time to write about *still other alternatives* for art education research.

Centered, and looking out from that center, the universe is not lonely. This is so even acknowledging, as is scientifically claimed, that the preponderance of the universe — around — 90% is composed of some invisible and unknown substance called *black matter*. What can we conclude as we get feedback time and again that the dominant modes within the current politics of knowledge are not working? Only that it is always time to try something else, anything, to see whether it will work better.

The more iconic mass media and high tech enterprises claiming front stage currently reinforce our deep sense of an empty center. The more iconic mass media will never replace the more laconic private ones, especially in the visual arts where the human spirit dares to construct ecstasy out of the simplest matter.

Our enterprise is about human subjectivity face to face with the vast conscious and unconscious forces deep within the atom of each visual phenomenon. It is about the self-formative and generative power unleashed by surrender to the absolute freedom of the creative imagination.

Eighteen years ago, I said that we must study rhinos where they are naturally found. Even then I knew that there is no "pure" or "true" state where even that can be done, for our study of any phenomenon is subtly interwoven into all our discoveries concerning it. Hence we assume responsibility for the depth-hermeneutic which implicates us as researchers, through our own self-formative process, with all that we study.

When we do this, we simultaneously accept the necessity for us to become changed, enlarged, and enlightened by the very process of inquiry.

This is a grand calling in the grand style. Yet such inquiry must be playful and not so deadly serious. For to be so overly serious about even a serious enterprise instantly shuts us off from all the elegant, daring, and even wayward conscious and unconscious processes in whatever we do.

Lately, I have been drawing with my left, my non-dominant hand. Listen to that word: *non-dominant*. What is it that dominates my right hand? My left-brain, my ego, my *persona*, my past? What kinds of unconscious controls under conscious guidance have I built up over 60 years of such practice? How much so these liberate or limit the absolute freedom of the creative imagination? How much so they cut me off, even unintentionally, from the perennial need in art to recover the beginner's mind?

It is the no-boundary condition between self and other, mind and matter, conscious and unconscious, that both art and higher consciousness demand. It is also what inquiry into these demands. Somewhere between fact and formality, where the mystery of our calling is secure, lies the proper playing field for our playful sport.

Our most recent book, *A Celebration of Art and Consciousness* (1991), presents a metamodel called *the art of qualitative thinking*, which describes how the creative process in art leads organically towards the conquest of higher consciousness. My continuing studies convince me that the generative function deep within human consciousness constitutes a powerful force, only beginning to emerge, for evolutionary change in the universe at large.

New Waves should point us to the left hand, the right brain, the man from Mars attitude that renew our wonder before the archetypes and the mystery there at the center, where human subjectivity and the absolute freedom of the creative imagination unite for the birth of a new star.

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Beittel, K., with Beittel, J. (1991). *A celebration of art and consciousness*. State College, PA: Happy Valley Healing Arts.2014 Pine Cliff Rd., PA 16801.

Dedication

Nearly twenty years ago, Ken Beittel called for reform in art education research that had become too methodologically-oriented. He desired to go beyond behavioristic models which objectify people and experience as mere things and to return to the heart of art—the experience itself. Experience precedes and formulates knowledge; it is idiosyncratic and situational (Dewey, 1931). In Beittel's book *Alternatives for Art Education Research* (1973), his proposed solutions were also interdisciplinary — a reaching out to other fields for modes of inquiry. In acknowledgement of his inspiring ideas, this anthology is dedicated to him.

Introduction

Since 1973, research inquiry has widened to include qualitative methods. These methods are no longer alternatives, but accepted research practices in many research institutions. The purpose of this anthology is to continue the search into "the forms of things unknown" and to re-examine those that are known by offering examples of new waves in research, based on alternatives suggested by Beittel and others. Whereas Beittel concentrated on the experiential process of art-making, this anthology widens the focus and is organized according to research approaches to a variety of aspects of art education. These include the processes of cross-cultural interpretating (hermeneutics), investigating perception in practice, aesthetic decision-making, understanding the nature of art imagery/emotion/mood, reflecting on classical feminism in art (phenomenological), examining the concept of art giftedness and talent (paradigm research), re-defining art appreciation education (theoretical/philosophical), analyzing representations of old age (dialectical illumination), measuring mastery in art (spatial testing), assessing artistic leaning through student portfolios in the classroom (action research), interpreting a multicultural art teaching context (visual sociology), inquiring into the nature of the young child's artworld (naturalistic), and re-examining primary art education documents (historical). The selected articles were subjected to jury review and are examples of research in progress, in which the authors search for deeper understandings of art education. Although many of these approaches are not new, the contents in which they are presented represent less traditional approaches to research. Authors of the *New Waves* articles range from university professors to artists to high school art teachers.

Since this anthology is dedicated to the seminal work of Beittel, beginning with Okazaki's **hermeneutic** interpretation of Beittel's legacy seems appropriate. Japanese author **Akio Okazaki** attempts to explain an American scholar in terms of Japanese cultural traditions, of which Beittel was fascinated. Hermeneutics is a process of translating a text or any cultural document through examining its sources of thinking. Beittel's written work becomes a text in which one can decipher various meanings. Okazaki finds Beittel's "pilgrimage to other" places, ideas, and frames of reference as remarkable. Okazaki believes that Beittel introduced new ways [waves] of thinking as well as methods, which are all part of a central unifying source. Beittel explains this center as "The Great Tradition of language and learning itself." Okazaki encourages all new researchers to read Beittel's work for research alternatives as well as for personal consolation along the lonesome road of intellectual pursuit.

Read M. Diket gives us an overview of **phenomenology** and its historical evolution from psychology and compares it to cognitive science. Phenomenology is the systematic study of observ-

able objects, facts, or experience; in this case, her students' exploratory criticism of works of art. In her teaching of art criticism, she applies phenomenology as a way of thinking to an art appreciation class for talented adolescents. She specifically explores the concept of triangularity in art works with students. Diket as well as her students are amazed at the variations of this theme. Next, she reviews related literature on perception of triangles. The class also studies the two-point perspective of Eakins. Once again, they find similarities with cognitive research on vision. By using this interdisciplinary inquiry approach (relating cognitive science to phenomenology), Diket finds that through these methods her teaching becomes more significant, informed, and relevant to her students' everyday (phenomenal) life.

Carol S. Jeffers argues for the use of review of students' aesthetic decision-making through journals. Such a review is appropriate as a research/teaching tool at a time when accountability is strong. She applies the **hermeneutic phenomenological** approach of van Manen to students' journal descriptions (text) and uncovers the hidden meaning structures of her students' lived experiences of aesthetic decision-making. Her unfolding method is clearly explained and an example of a hidden finding is given: the relationship of "eye-catching" and "color." Phenomenological writing, she explains, is a process of separating hidden theme strands and weaving them together with no final form.

In her article on classical feminism, **Betty Jo Troeger** reflects **phenomenologically,** both in painting and in prose, on roles of women in ancient times and suggests correlations to the contemporary status of women. Initially, concepts of feminine roles are formalized in a painting by Troeger,inspired by figures from the vase painting and sculptures of antiquity. An architectural analogy of the levels of feminine seclusion in Hellenistic society provide the structure for her painting. Troeger's verbal mode is both descriptive of the painting experience and informed by her own recorded self-dialogue while she is painting. She obtains contemporary perceptions of feminist roles through reflections on her own personal experiences, interviews with other women, and reviews of current literary sources. In her conclusion, she suggests that as women gain individual rights they have an opportunity to choose what roles they assume, but they also have the responsibility to mentor young women to make prudent choices.

Elmer Day has been exploring **phenomenological** byways for quite some time now. In his essay, he attempts to explore the cognitive nature of imagery, emotion, and mood by unifying the phenomenological literature on mood/emotion (mind) with information on neuroanatomical studies of cortical and subcortical (brain) research. This is by no means an easy task, as Day sails through uncharted territories in his search.

Karen Carroll investigates **paradigmatic research,** based on Kuhn's notion of paradigm theory and the structure of scientific revolutions, and applies it to a study of contemporary paradigms that conceptually separates the fields of art education and gifted education. Considering their mutually shared concerns, paradigm analysis proves to be a useful method for establishing the character of each community and the substance of each's corresponding belief systems. Further, through the process of paradigm analysis, she is able to identify correspondences between the unsolved problems of both fields and to anticipate how change and growth might be initiated. She suggests that the fate and mission of these two educational fields are interrelated in ways that neither field presently recognizes.

While theoretical exploration is not a new method of **philosophical** research, redefining art appreciation education has not been attempted recently. **Charles Jansen** first examines traditional conceptions of art appreciation and expands these definitions according to students' experiences not art objects. He then considers the roles of language and the interpretative community or context in defining art. Finally, he *limits* his redefinition of the relationship of art and appreciation to the distinction between the art work as a text and objecthood. Janson thus recognizes the "valuable role of the

beholder." In so doing, he uses significant examples, analogies, contrasts, and counter-examples and applies these definitions of art appreciation to art education. He reviews such failures of traditional art appreciation approaches as cognitive functioning, and refocuses on three different modes of inquiry as possible scenarios for art appreciation: the empirical/analytic, hermeneutic, and the critical (of Habermas). Janson's reconceptualization of art appreciation may refer to the teaching of art history as well.

Heta Kauppinen advocates **dialectical illumination** as a way of understanding art and gerontology. Her methodology includes analyzing formal and expressive aspects in representations of old age through gerontological theory. The analysis proceeds from description of subject matter to iconographical and iconological analysis. Questions leading to identification of two different or opposing conceptions of the nature of old age are explored. Outcomes from analysis, thus, can feed back to gerontological theory suggesting new prospects for research. Through dialectical illumination, gerontological theory can be elucidated on one hand. On the other hand, discoveries of artists' unique insights in old age can play a heuristic role in anticipating new concepts in gerontology

Sharon D. La Pierre finds that norm-based intelligence tests do not accurately appraise an individual's intelligence or performance. She suggests an **experimental** alternative approach, a framework for applying mastery-level or criterion-referenced testing, and gives several applications. In experimental research, an investigator systematically determines whether or not a specfic set of actions causes predictable changes in behavior. LaPierre concentrates on the arts as a rich area of mastery performance—of techniques, principles, and style development. Such key components are embedded within arts study. The testing of mental abilities becomes enhancement of potential through education rather than a limited concept of achievement based on the use of norms and the mean score.

Through **visual sociology**, **Mary Stokrocki** pursues the meaning of teaching art to multicultural students in an international context, namely Holland. Visual sociology is the study of social behaviors and their meanings, often hidden, through photographic analysis, elicitation, and interpretation. In this type of research, photographs become texts to be interpreted. Photographic examples from her own research illustrate how these methods can be used to understand aspects of teaching in a different culture. Various meanings, such as the intercultural importance of popular imagery, unfold over a two-year period.

Through naturalistic inquiry, **Annette Swann** seeks to understand art education in early childhood. **Naturalistic inquiry** is observation and explanation of the intrinsic structure that exists in the "natural" everyday world without scientific intervention. She offers a thorough, practical description of the method and its application. Some everyday research issues are presented with honesty and sincerity. For example, the researcher finds that her presence is acceptable by children, because she isn't an authority figure; however, she soon discovers that children treat her—the researcher—as a toy or playmate.

In her quest to understand how preservice teachers learn how to teach art and how this knowledge is constructed, **Lynn Galbraith** links the notion of teacher as researcher through action research and case studies. **Action research** is a form of self reflection that participants use to improve their practices. In her own case study, Galbraith empowers students to reflect on her teaching practices as well as their own. The task proves difficult for beginners who have problems simply learning art teaching skills and content. She discovers layers of complexities for the researcher who also acts as teacher.

Dorothy Anderson engages in a form of action research which she calls **portfolio assessment**, based on artistic development and cognitive theory. Inherently, she is also using phenomenological description, as she and her high school students write about their experiences—their growth of

understanding throughout the course. She relates what she learned from the literature, how she designed and carried out the portfolio process, how students used the portfolio process to analyze and reflect on their work, and how the project affected her ideas about learning and assessment. Students' written reflections and assessments also are included.

Peter Smith argues for the use of the primary document in **historical** research. Historical research is an inductive process of making interpretive generalizations based on historical evidence. Smith's ideas can be cast as a new wave of an old wave. Research need not be entangled in exotic new methodologies, less we forget our origins. What may seem like an old convention in historical research, to use primary resources as evidence, Smith looks at again in a new light. Art education historians often use parts of primary materials to build whole ideas (an inductive approach). Smith advocates more publishing of entire texts of primary resources to allow readers to draw their own conclusions (a more deductive approach). In regard to aesthetic theory, his suggestion supports some contemporary feminist and critical theorists who claim that the audience should construct meaning from products and performances.

Please let the me know your opinions about this anthologoy and future suggestions. Bon voyage.

Mary Stokrocki
April 4,1992
(original date of disk publication)

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Chapter 1
Hermeneutical

Art Education Research: Beittel's Cross-cultural Interpretation in Pilgrimages to Others

Akio Okazaki
Utsunomiya University, Japan

Abstract

This article portrays the process of cross-cultural interpretation as a way of making sense of one's world in relation to those of others. Here Okazaki offers Beittel's work as an example of cross-cultural interpretation as a "pilgrimage to others." This is an example of the non-American author interpreting an American author's work as a text. This hermenuetic method consists of a simple explanation, interpretation, and comparison.

Japan and the United States are separated by a vast ocean, though this ocean is also a bridge by which Eastern and Western worlds encounter each other and become integrated into one (Okazaki, 1985a). Japanese art educators, such as Shirahama (Okazanki, 1985b) and Shimoda (Okazaki, in press) compared American and Japanese ideas in the earlier decades of the century. American art educators, Arthur Dow (1913) and Kenneth Beittel, similarly synthesized Japanese and American culture in their philosophies of art education. Beittel (1968), in particular, turned toward the Japanese way of thinking. His efforts over the past two decades reflect his ongoing Japanese way in pottery (Beittel, 1989, 1990).

But when did this transition from the American way of creativity to the Japanese way of tradition take place? Did he go to Japan, and then change his mind? Or did he change his mind, and then go to Japan? Both interpretations are plausible, but I believe the latter. I will provide justification for my belief in the following discussion.

Beittel's (1989) most recent book, *Zen and the Art of Pottery*, provides an explanation of his long inquiry into Japanese cultural value in pottery. Beittel asks a fundamental question in the book by telling a story:

> On viewing the clay pieces of Western art students, my Japanese teacher said, "Expression only; no depth." But we could as well say of much traditional art in the East: "Tradition only; no expression." (p. 9)

Beittel's findings are similar to those expressed by Gardner (1989) in his book *To Open Minds: Chinese Clues to the Dilemma of Contemporary Education*. Both authors accept the influences passing between cultures and welcome the clash that sets the stage for transcending the differences. I would like to sketch how Beittel has reached this stage by referring to his articles of the past three decades.

An Impersonal Living Tradition

In the first half of his academic career, Beittel had been praised for his pioneering effort to conduct sophisticated empirical-scientific research on creativity in the visual arts (Beittel, 1960). Although Beittel earlier devoted himself to scientific research, he did not exclude other possibilities of research in art education. In one of his editorials for *Studies in Art Education* (1961), he emphasized that we do not need to use the scientific inquiry as our only means of discourse.

By 1963, his world views had shifted from the quantitative to the qualitative. He published four articles in 1963. Two of his four articles were based on scientific research through the factor analysis method (Beittel, 1963a; Beittel & Burkhart, 1963a). Other articles consisted of phenomenological descriptions of children's art (Beittel, 1963b) and philosophical reflections on art (Beittel & Burkhart, 1963b). The latter two essays showed evidence of his shift towards the qualitative in two ways: the case study and the art of pottery. These latter two essays helped me understand the beginning of Beittel's "two-way street": Western philosophical mind and Eastern art discipline (Okazaki, 1985b). Beittel's article of 1964 confirmed the return to the human state of mind.

During his five month porcelain-making apprenticeship in 1967 in Arita, Japan, he (1968) found that the American concept of creativity, the concern for originality and self expression, was foreign to the Japanese mind. His apprenticeship with the Japanese master, Manji Inoue (one of Japan's Living Intangible Cultural Treasures), contributed greatly to his search for the "lost ingredient" from the perspective of this foreign culture (Beittel, 1968, p. 27). He imagined the birth of "a world culture," and wrote, "As in the scriptural injunction, one loses oneself to find oneself" (Beittel, 1968, p. 27).

In the early 1980s, he acquired two modes of transcending the clash between cultures. One mode was what he called "a third eye," derived from Western Medieval theology, and the other mode was the ancient strand of "body-mind integration," found in Zen philosophy. Beittel already had the idea of "a potential 'third eye' or 'mid-wife of preconscious'" (Beittel, 1974, p. 3). He made its meaning more clearer in his special article of 1986 for Japanese readers. It means "a global three-dimensional vision" capable of "Divine Vision."

Beittel suggests a justification for having kept the imagination of the third eye. "Our relationships to things becomes art, our relationship to persons become love, and our relationship to mystery of being becomes religion" (Beittel, 1986 p. 27). Beittel's discussion of 1986 is compatible with his earlier belief, "Dialogue, love, and art remain of a spiritual country, planetary but nonlocalized" (Beittel, 1983, p. 13). This notion reflects "the spectrum of consciousness" of Wilber (1977, 1980). Thus Beittel (1989, p. 9) goes on "the way toward a planetary consciousness" of art, which finally results in his latest book of 1991, *A Celebration of Art & Consciousness*.

Beittel wants to relate the Zen stance of art. When a "baby smiles and the whole crowd is transported" (Suzuki, 1956, p. 281), such totality of experience is found in the typical thought of Zen, which stresses self-discipline of invisibility in order to transcend the stream of self-consciousness. Beittel is right because the attitude of the artist toward his life is that of the student of Zen toward his life. The self-discipline in both art and life achieves a meditative state of body-mind integration (Beittel, 1979a; 1979b).

We refer to it as "Geidou" (the aesthetic-way of life). It is a kind of Taoism when people are devoting themselves to the pursuit of an artistic activity or aesthetic situation. In the aesthetic way of life, artists must work out their own enlightenment through years of training. Enlightenment emerges by seeing all arts as "one single thread string" (Basho, quoted in Itzutsu, 1981, p. 67). In this sense, a master of art who has the enlightened eye-hand-mind becomes a living tradition of art itself. By extension, "the enlightened eye" of the artist can be used to conduct research on the enhancement of educational practice (Eisner, 1991).

Beittel (1974) believed that an artist conveyed something similar to an impersonal living tradition undergirded by the surrounding culture. One thing becomes certain to him fifteen years later: "without vital tradition man [woman] has no way of transforming the everyday into the sacred" (Beittel, 1989, p. 6). He[she] sees "pottery as a way, as an esoteric spiritual discipline" (1989, p. 26).

Pilgrim-artist

Beittel understands the two way street between cultures in saying that "things Oriental pass through a prism that all but transforms them into their opposite. An irony abounds here. It is as though I have gone a Japanese way, but without the hierarchy, and Japan has gone the American way, but without the free spirit" (Beittel, 1983, p. 13). We hope that the prism that ideas pass through do not change things too much. Beyond the binocular vision of cross-cultural influence (Okazaki, 1984, 1991), Beittel elaborates on a symbolic third eye that understands "the need for turning toward the 'forgotten truth'"(Beittel, 1986, p. 28). Ultimately, his inquiry into the forgotten truth results in finding the two sides of "The Great Tradition" (Beittel, 1989). One side belongs to the planetary tradition that comes from the very idealism of Western metaphysics. Beittel's stance as researcher has shifted from behaviorist to ontologist during his long academic career.

The other side belongs to the living tradition that comes from the naturalism of Eastern art discipline. The philosophy of Japanese art can be found in the Haiku poetry of Basho, a seventeenth century Japanese "pilgrim-poet" (Britton, 1980, p. 7), "Go to the pine if you want to learn about the pine, or to the bamboo if you want to learn about the bamboo. And doing so, you should leave the subjective preoccupation with yourself" (Basho, 1966, p. 33). Beittel comments on this notion by saying that "We allow self to drop away so that we may return to things as they are in their own original nature. In this way we become the pine tree, we *become* the bamboo" (Beittel, 1989, p. 23).

In a contemporary sense, Beittel's stance as the artist of pottery has shifted from creator for his own sake to pilgrim for others in art (Yamaori et al, 1991). This is why Beittel uses the ancient phrase "East and West of the Great Tradition" (1989, pp. 9-26). The pilgrimage to others is needed for Beittel in order to transcend the differences between cultures.

Beittel's work in the past two decades illustrates how well this secular pilgrim's tension fits in the following model of Turner (1974). "Go to nature; forget yourself; forget time; return to the world to share what you know with others" (Quoted in Rimer, 1988, p. 122). I believe the model is appropriate for understanding why Beittel has asked for "alternatives to his alternatives" (Beittel, 1972, 1973; Hamm, 1976). Sharing what you know in your pilgrimage with others through writing requires a specific metaphor. This is "the rhetoric deconstruction" (Trembath, 1989).

Pilgrimages to Others

Beittel is not a problem-solver, but a reporter on his continuous pilgrimages to others (Beittel, 1982). Surely, Beittel's focus is not on kind but on depth. He introduces us into "the circle dance which is arting-knowing-arting, as text, as ontological inquiry in art education" (Beittel, 1980/81, p. 155). The dance can be illustrated by using the metaphor of the Japanese tea ceremony (Cha-no-yu). The participants in the tea ceremony may share a common atmosphere in which the same qualitative world is merged with others. Harmony, reverence, purity, and tranquility (Hammitzsch, 1979) become the pervasive quality of the place. Indeed a tea room, which a tea master sets, is the tops of pure experience in moving from action to seeing and from art to morality (Nishida, 1973).

One at a time, the host and the guests exchange the tea-bowl, which is a very important artistic creation for its rustic simplicity and refined elegance. Suppose that Beittel is the host, we are the guests, the tea bowl is a "pilgrimage to others," and the tea room, the field of art education. What would happen? I can only offer the following notion of what we art educators could learn from him. In art the *Present* is the central. The tea-master held that real appreciation of art is only possible to those who make of it a living of influence. . . Thus, the tea-master strove to be something more than the artist — art itself. It was the Zen of aestheticism (Okakura, 1956).

In using the metaphor of a tea-room, Beittel becomes "a living icon or image of the competent teacher" (Short, 1984, p. 104). He is like a contemporary Meta-Zen-Master" (Raunft, 1991).

The changes of his world view come from his pilgrimage to others, whether they are in the present or in the past, whether in the East (Beittel, 1989) or in the West (Beittel, 1991). Surely, Beittel just has to start his pilgimage anytime, anywhere. One of his changes reflects one of his pilgrimages to otherness because "to study oneself is to forget oneself" (Dogen, quoted in Beittel, 1984, p. 105). In using the metaphor of tea-ceremony again, each of Beittel's papers is the same as the tea-ceremony with which he sets. The readers of the text become his invited guests. Beittel's intention is, I think, to open art educators' minds.

Conclusions

I consider my discussion above as an interpretation. What I have may seem like a sketch rather than a finished picture. Yet, I have made some remarks about Beittel's work: He went to Japan because he had changed his mind; during his stay in Japan, he was faced with a dilemma of creativity and tradition; coming back to the United States, he had been making his pilgrimages to others not only in other cultures, but also in his own culture; and he was a living influence to open our minds. Through his experiences of the living tradition of Arita pottery in Japan, he envisioned "a Great tradition neither East nor West, one of planetary scope, transcultural, transhistorical, and transpersonal" (Beittel, 1985, p. 51).

Beittel's (1991) latest book, entitled *A Celebration of Art & Consciousness*, confirms the return to the human state of mind in art. In the epilogue of the book, he proves the artist's form of the eternal present by stating:

> Out of the depths of the Earth a faraway sound arose. It was the sound of beings preparing to do Art again. It was not new beings and a new Spirit, yet it was new beings with a new Spirit, for Spirit never manifests in the same way twice. The winged centaur knows both the summit of pure Spirit and the valley of pure Matter—and it moves toward that unity through Art. Spirit is Artist (p. 303).

He finds himself as the winged centaur in the eternal manifest, similar to the sky in which ". . . Poetically Man [Woman] Dwells . . ." (Heidegger, quoted in Beittel, 1991, p. 149). The winged centaur symbolizes "a total experience of the art of life or the life of art itself that makes indissoluable relationships among poetry, man, and things" (Okazaki, 1985a, p. 9).

Whatever view one takes of Beittel's continuous pilgrimages (or silent dialogues in his term) to others (or otherness), one cannot help but admire his "living journeying itself" (Beittel, 1974, p. 6). Its spirit is beautifully expressed by Japanese seventeenth century pilgrim-poet Basho (1980), who states the following in the prologue of his *Narrow Road to a Far Province*:

> The passing days and months are eternal travellers in time. The years that come and go are travellers too. Life itself is a journey; and as for those who spend their days upon the waters in ships and those who grow old leading horses, their very home is the open road. And some poets of old there were (sic) died while travelling, (pp. 29-30).

Basho's poetic pilgrimage was done in 1689. I think Beittel is the celebrated pilgrim-artist-researcher. Let's hope that the reportage of Beittel's other artistic pilgrimage will be coming to us soon. In the sense, the KRB smposium titled "Still More Beittel Epilogues," held at the University of Illinois, April 1991, is not called Beittel's Epilogues, but the Prologue to the next journey in art education research.

His extensive work in the past three decades is one bridge in the two-way street of cultures through which cross-cultural researchers in art education on each side have to pass. It also becomes one gate to an alternative path for inquiry into art (Beittel, 1971) through which philosophical researchers have to pass.

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Chapter 2-A
Phenomenological

Phenomenology: Perception into Praxis

Read M. Diket
William Carey College, Hattiesburg, MS

Many art educators, particularly those at the university level, see themselves as researchers. They also usually consider themselves artists. As practitioners, they employ multiple methodologies when examining the nature of art praxis, in describing events, and interpreting perceived outcomes. The assumption of multiple identities and viewpoints leads to increased efficiency in the classroom.

In the same way that assembling hammers, saws, plane, files, or the like, facilitates mechanical operations, having a multiplicity of methodologies makes it possible for teachers to be highly efficient professionals. Many times, one perspective serves as the vantage point or, using another metaphor, the "container" for the other tools. For visually-oriented people, a method that relies heavily on observation is most efficient. It is not surprising that the method that serves as my comprehensive methodology, the container for other "tools," is a transformation of a discipline-specific methodology, art criticism. Art critical methodology lies within a larger philosophic construct, phenomenology. Phenomenology is the study of an experience, in this instance, the experience or act of art criticism.

I began to use a phenomenological approach in art criticism as a doctoral student under Edmund Burke Feldman. Earlier, I mastered a number of research skills, computer softwares, and teaching methodologies.

In my work with art and gifted children, parametric and non-parametric experimental procedures and multiple regression techniques were functional tools for curriculum evaluation. As with other artists/teachers, much of what was felt, heard and observed in the classroom was retained as anecdotal information. What was lacking was an instrumental container for these tools and methodologies which related all of the means within some work or task.

Phenomenology can be approached as a philosophy, as a spirit and as a method. For me it serves as a toolbox. In art education, one explores the artistic experience by talking about art and making art objects. Art education includes working with students as they endeavor to develop an enlarged concept of aesthetics. As a teacher, I am more effective if conscious interpretation and evaluation of praxis are ongoing aspects of the actualization of a curriculum.

My purpose in using a phenomenological method is twofold: (1) to retain large amounts of information for subsequent sorting; and (2) to systematically test a research hypothesis or to discover the nature of observed classroom behaviors. For some people one method is sufficient. They adapt some vantage point and maintain that stance. My tolerance for ambiguity is high; therefore, a multiplicity of viewpoints is feasible. When there is a penchant for complexity, it is important to have an overall structure within which to organize perceptions and to raise these to the level of conscious awareness.

Phenomenological methodology works to expedite interpretation and judgment in an art historical or critical context. Phenomenology is also a comprehensive research method which is applicable, after the fact, to phenomena one observes during classroom instruction.

Phenomenological Method

Phenomenalism is a philosophic theory that limits knowledge to phenomena only, implying that existence is known through the senses or experience. Phenomenology is the scientific description and explanation of observable objects, facts or events. Behavioralists describe the process of phenomenalism as naive and limited (Rachlin, 1991). Paradoxically, Gestalt psychologists recognize phenomenology as "the preferred method of collecting psychological data" (Rachlin, 1991, p. 294).

Merleau-Ponty (1989), a noted philosopher, applies phenomenology to perception, proposing to study that which exists before reflection:

> It is in the experience of the thing that the reflective ideal of positing thought shall have its basis. Hence reflection does not itself grasp its full significance unless it refers to the unreflective fund of experience which it presupposes, upon which it draws, and which constitutes for it a kind of original past, a past which has never been a present. (p. 242)

Acknowledging the contributions of philosophers like Marx and Husserl, Merleau-Ponty maintains:

> Like understanding, criticism must be pursued at all levels, and naturally, it will be insufficient, for the refutation of a doctrine, to relate it to some accidental event in the author's life: its significance goes beyond, and there is no pure accident in existence or in co-existence, since both absorb random events and transmute them into the rational. . . . Probably the chief gain from phenomenology is to have united extreme subjectivity and extreme objectivity in its notion of the world or of rationality. . . . To say that there exists rationality is to say that perspectives blend, perceptions confirm each other, a meaning emerges. (p. xix)

Phenomenology is a manner or style of thinking which can be found in the writings of others such as Hegel, Kierkegaard, Marx, Nietzsche, and Freud. These authors suggest that one's point of view represents the self in interaction with the observed world. Merleau-Ponty (1989) says:

> Analytical reflection starts from our experience of theworld and [then] goes back to the subject as to a condition of possibility distinct from that experience, revealing the all-embracing synthesis as that without which there would be no world. [While it remains a part of our experience]. . . it becomes a reconstruction. (p. ix, x)

Merleau-Ponty requires that the perceptions of others have validity to our minds, rather than our existence. We extend our own observations and experiences, the categories or forms we organize in our minds, through the validation of the experience of others.

Cognitive Psychology

Psychology, which has its origins in Skinnerian behaviorism, is a major contributor to the interdisciplinary science of cognition. Cognitive science, which theorizes about mental architecture and processes, tests the architectural construct indirectly through observed behaviors (Stevenson, 1974, 1987). As Neil Stillings of Stanford reports in a chapter devoted to topics in cognitive psychology, "Most psychologists agree that children [and adults] construct their understanding of the world through the continuing internal organization and reorganization of information from the environment" (Stevenson, 1974, p. 104). The refinement of skills and the widening and deepening of memory capabilities is developmental. Though the basic cognitive architecture is in place early in life, the development of skills requires extensive years of education, training, or experiential learning.

Cognitive psychologists recognize that amateurs and experts use different sequences to solve problems. Whereas the novice works by trial and error to arrive at a conclusion, the expert uses the most economical means for solving the problem. Experts substitute variable names and amounts for unknowns in an equation. The expert exhibits a greater command of both propositional and procedural knowledge and moves directly towards main goals, rather than stringing together a series of sub goals. In the ten years or so of study expert status requires (for instance, as in chess, or a discipline, or in accumulating an extensive vocabulary), the stringing together process gradually becomes automated. The observational powers of an expert allow him or her to recognize patterns and categorical information which the amateur does not grasp. Experts automatically encode more information, and are able to recognize the unique features of an object, fact, or event. The expert sustains problem solving and finding longer and at a higher level. The mind itself becomes more flexible, more operationalized with increasing expertise. The mental storehouse undergoes organization, is elaborated, through constant use and replenishment.

An Application

Phenomenology and cognitive science share several common concerns: (1) both observe objects, behaviors, and events; (2) meaning, in both, is sought in discovery, synthesis, and illumination; and similarly, (3) there is an attempt to find a common language so that experience can be shared. Each, in combining the philosophical with the scientific, speaks of two things—phenomena and categorizations. Both provide a point of view.

The Phenomenon—Triangles

In a study of art criticism, critical thinking, creativity, and art appreciation among talented adolescents (ages 12-15), some students took great notice of a relatively minor aspect of their art curriculum. Triangularity, as a concept, captured the interest of students in a art criticism class. The project was organized to study the transfer of skills and knowledge after two models of art instruction, art criticism and art appreciation. The level of synthesis thinking was examined as exhibited in the performance of art criticism and as applied in a standardized test situation. The special interest criticism students showed in triangularity was recorded as anecdotal information (Diket, 1991). After some reflection, I suspected the observed phenomena had greater significance.

Onset of the Idea The first piece of art considered in the art criticism group was by Daumier. Each student held a reproduction of *Third Class Carriage* in which the "grandmother" figure appears as a stable triangular form. On the first day of instruction in the Feldman Method (Feldman, 1987), students "brainstormed," and I recorded, categories or descriptive names for the content of Daumier's painting. One of the students noted the triangular structure of the main figure and that fact was added to a lengthy descriptive list. At the level of analysis, the triangular association was extended by students to include the relationship between the family of figures facing the viewer. Some discus-

Fig. 1 - Analytic drawing from a criticism of Van Gogh's *Harvester* by student who introduced idea of triangularity.

sion ensued between instructor and students about stable triangles and other emblematic types of triangles (i.e., triangles with a skewed base).

The students appeared that day to accord the conversations about triangles no undo notice. However, students continued to observe triangles as shapes and relationships; they located triangles in negative as well as in positive space, in pictorial as well as written work (See Fig. 1). Both the original observer and at least half of the other students persisted in describing triangles. The idea was apparently simple to grasp and applicable to a large number of art works. Most students described the formal properties of triangles, but some extended these metaphoricallyto social and metaphysical interpretations.

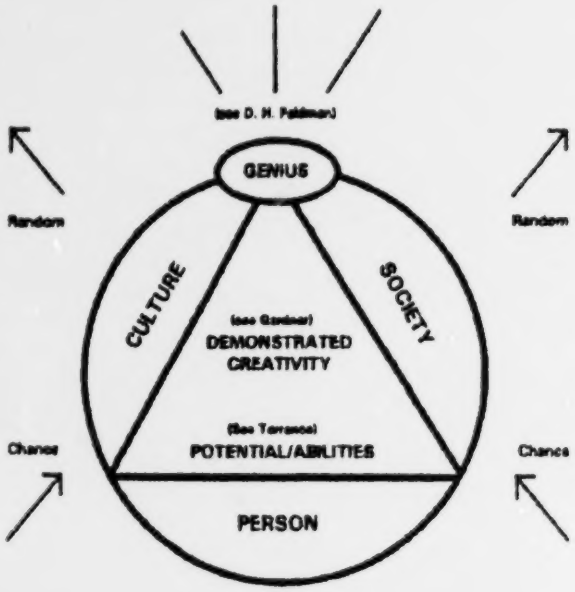

Fig. 2 - Comprehensive Creativity Research Model

A Metaphoric Interpretation

Later that same summer, I considered diagrammatic forms for a synthesis of research theories on creativity. The theories were obviously part of some whole. The triangular or pyramidal form appeared in my mind. Grabbing a piece of scrap paper, I quickly recorded and elaborated the idea of co-joined arms within a circle. It was a malleable form which could be turned on any side within its circle without a loss of orientation. (See Figure 2).

Reflection

Looking back at the experiment and my writing concerning the project, three distinct associations for triangles were noted: (1) six months before the study when preparing my own criticism of Daumier's *Third Class Carriage*, I discussed the central figure as a triangular form and as a relationship of figures; (2) the students discovered the shape during their introduction to art criticism methodology; and (3) a triangle figured in my graphic depiction of a research model for creativity.

Examining Cognitive Abilities

I first focused on students' cognitive abilities by examining quantified changes in behavior. The criticism group was tested on the ability to visualize and rotate spatial problems.

To directly measure thinking is impossible. Through standardized tests, however, researchers often measure the behaviors of subjects and interpret these findings as evidence of mental processing. That is, we view behavioral evidence as indicative of the processes and quality of thinking.

During the study, the *Developing Cognitive Abilities Test* was used to measure cognitive behaviors. The standardized instrument included a Spatial sub scale in which figural information was manipulated at varying levels of cognitive complexity. The tasks included determining how four pictures in row A were like row B of four pictures. In those problems the images required simple to complex mental rotations and/or reversal. Other problems required students to project physical changes and movement or to visualize mathematical computations. As a group, criticism trainees demon-

strated no change pretest to posttest on the ability to visualize, transform, or rotate spatial information. Stated simplistically, statistical analysis revealed no increase in the ability to solve spatial problems which might be attributed to the study of geometric form in an art context. Without other tools, the sustained discourse about triangles could not be verified as visual learning.

Reviewing Related Literature

Next I asked, "What do theorists have to say about perception of triangles?" Arnheim (1974) contends, "The more elementary procedures for representing pictorial space, the two dimensional 'Egyptian' method as well as isometric perspective, were and are discovered independently all over the world at early levels of visual conception. " (p. 283) At the earliest level, triangularity is a percept, rather than a concept. From parents or in schools, students learn to name the form and then to distinguish between individual triangles. Arnheim theorizes that awareness of a shape or form is heightened from a concept to the level of idea, then triangularity is open to elaboration within the mind of the individual.

The Elaborative Act

Students asked to act out the Daumier painting at the second class meeting, probably to understand the human relationships within the picture space. One by one, class members directed the living picture, acting the role of a critic. The "correct viewpoint" was facing directly into the work and it was plausible to consider the view authentic as "the geometrical construct of central perspective approximates the projection that would be received by the eye at one particular vantage point" (Arnheim, 1974, p. 287).

Arnheim suggests that once a perception or concept reaches the level of an idea it becomes automatic, or procedural, to viewing visual phenomena. The theorist becomes an example as in later books he (she) elaborates on the circular form (she) he calls the "power of the center."

An Experiential Lesson in Perspective

Later, the criticism class studied Eakins' painting, *Max Schmidt in a Single Scull*. In a morning session, the class worked together to interpret the meaning of the work. That afternoon they drew projections of boats they constructed. Students employed two point perspective without receiving formal instruction. Was this new found ability due to their awareness of angularity?

The experiential learning took place prior to a formal study of Eakins' manner of working. It occurred before they were told that the artist constructed an elaborate model prior to painting the work. They discovered certain principles of two-point perspective before we established the implied vanishing points which in Eakin's painting are located a considerable distance from the outside edges of the painting. Again, I looked for theoretical confirmation.

Aptly, Merleau-Ponty (1989) asserts the probability that ideas, such as two-point perspective, are universally posited:

> Like the object, the idea purports to be the same for everybody, valid in all times and places, and the individualization of an object in an objective point of time and space finally appears as the expression of a universal positing power. . . . Thus 'objective' thought (in Kierkegaard's sense) is formed—being that of commonsense and of science—which finally causes us to lose contact with perceptual experience, of which it is nevertheless the outcome and the natural sequel. (p. 71)

He continues, "And yet the absolute positing of a single object [or idea] is the death of consciousness, since it congeals the whole of existence, as a crystal placed in a solution suddenly crystallizes it" (p. 71).

Findings

Triangles and spatial relationships were sensed first, then translated and elaborated into visual or verbal ideas. Students needed to translate their ideas visually and kinesthetically (acting out), before they could grasp the concept in an abstract way.

The pictorial and verbal evidence of high level thinking supported the following statements: (1) Students markedly elaborated their conception of triangularity; (2) The enlarged idea was incorporated into their process of criticism at the level of relationships; seemingly, students checked works subsequently considered in the class for triangular configurations; (3) Students in the class made connections to other shapes (such as a box, or columnar shape) with other works; and (4) They made new symbolic and metaphoric connections within their memory systems at the level of interpretation. Could these hypotheses be further verified?

Comparisons to a growing body of research in the cognitive sciences suggest that similar phenomena have been observed and recorded, especially by cognitive psychologists. In carefully controlled experiments, cognitive scientists attempt to verify and conceptualize the nature of vision within an architectural framing.

The human system perceives spatial relationships by processing visual information. The process begins with intensity values and continues with other information. The neural system seeks to match novel configurations with existing categories. The output of the visual system must lend itself to an interface with other cognitive systems which do not rely on templates. Cognitive scientists suspect that interfaces take place when abstract descriptions match. Most experiments examine low-level vision, look at computational representation, and consider the rapid recognition of objects. They formulate their results within the architecture of visual systems, an approach called connectionism. In a manner paralleling phenomenological thinking, cognitive scientists assume the "bottom-up" process of data input is facilitated by "top-down" expectations (Stillings, Feinstein, Garfield, Rissland, Rosenbaum, Weisler, and Baker-Ward, 1987). The level of experimentation does not offer substantial collaboration for hypotheses involving high level functions, but the theory itself is promising.

Conclusion

Praxis in art teaching today is interdisciplinary, in that the study of images, image making, and discourse about art combines with the psychology of learning, a sympathetic view towards human development, and includes philosophic issues. The study of art education's research and philosophy provides a limited understanding of cognitive functioning. To teach well, to evaluate and document art teaching praxis in an enlarged educational context, educators reach beyond the confines of a discipline, explore the main streams of philosophy, and risk interpretations that exceed the current state of knowledge.

While educators ponder the basic questions relating to art education, even as they examine and reexamine what should be taught, instructional time passes. Though art educators wish for a strong, theoretically refined, science or philosophy upon which to draw, those disciplines are as controversial and newly demarcated as is art education.

Future Directions

Art educators can explore student observations about triangles, or other like phenomena, through empirical means. They can test low-level input by observing pattern discrimination and locate results within Marr's theory of the "full primal sketch" (Stillings, et al, 1989). The study of classroom phenomena inevitably will lead to new hypotheses and ever more informed experiments.

We can use phenomenological methods to compare our observations and our interpretations and evaluations with those of scientists and philosophers. In the process, we will find that teaching becomes more efficient and informed. In making public our findings, we will contribute to evolving sciences and philosophies.

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Chapter 2-B
Phenomenological

B. Researching Aesthetic Decision-Making as Lived Experience

Carol S. Jeffers
California State University, Los Angeles

In the often dense and difficult writings of Husserl, Heidegger, Merleau-Ponty and others, lies a promise that phenomenology will enable us to come to a deeper understanding of the nature and meaning of everyday or 'lived' experience. Phenomenology—the 'study of essences'—will allow us to establish a renewed contact with the everyday world. Beittel and his former doctoral students, together with Lankford (1984), Streb (1984), and others, have tried to bring phenomenology and its promise closer to art education. Deeply rooted in philosophy, phenomenology indeed offers us important ways of knowing about and being in the world of art education.

For those of us who find ourselves in the everyday world of the studio classroom, trying to understand the essential nature of our students' lived experience of art or self, the question is not 'why' phenomenology? Rather, it is a question of 'how to' apply phenomenology so that renewed contact with the everyday world might be established. Hopeful that the promise of phenomenology might be fulfilled, we search for ways of 'doing' phenomenological research. What is needed is a manageable methodology.

In his "hermeneutic phenomenological approach to human science research," van Manen(1984, 1990) offers such a methodology. In this chapter, I will briefly describe the van Manen model and the ways in which it allows me to uncover and describe the internal meaning structures of a group of university students' lived experience of aesthetic decision-making. Lived experience, as described in its most basic form by van Manen (1990) and others, involves the students' "immediate, pre-reflective consciousness of life; a reflexive or self-given awareness which is, as awareness, unaware of itself"(p. 35). Using the van Manen approach, I take lived experience as the starting point and end point of my inquiry.

When van Manen's brand of phenomenology is reduced to its "elemental methodological structure," a minimum of four procedural activities is revealed. (See Fig. 1). They include: turning to the nature of lived experience, investigating experience as we live it, rather than as we conceptualize it (or existential investigation), reflecting on the essential themes which characterize the phenomenon (or phenomenological reflection), and describing the phenomenon through the art of writing and re-writing, (or phenomenological writing). By engaging in these activities, I attempt to "construct a possible interpretation of the meaning of a certain human [lived] experience"(van Manen, 1990, p. 41).

Each of the procedural activities is described in turn. However, in practice, I find that these procedures need not be treated as necessarily discrete, nor sequential activities. On the contrary, like van Manen (1984), I see a "dynamic interplay" among them.

Turning to the Nature of Lived Experience

As van Manen (1990) states, turning to the nature of lived experience means "turning to a phenomenon which seriously interests us and commits us to the world"(p. 30). Indeed, every phenomenological inquiry is 'driven' by a commitment of turning to an abiding concern, according to van Manen.

My own turning to students' lived experience of aesthetic decision-making has been gradual, beginning with a growing curiosity, and developing into an abiding concern. An earlier inquiry into a tightly-knit community of university students' lived experience of an elementary art methods course made me curious about these students' decision-making experiences. I had gained insights into this community's understanding of correctness and incorrectness and its way of using this understanding to structure experiences of art and education. Such structuring seemed to have been accomplished by means of that which I have called a "right/wrong dichotomy" (Jeffers, 1991). Students seemed to believe that there was a right way or a wrong way of constructing art projects and lessons. Did they also believe that there was a right or wrong way of making decisions?

Methodological Outline for Doing Phenomenology

[from: van Manen, M. (1984). Doing phenomenological research and writing. Monograph No. 7. Edmonton: University of Alberta.]

A. Turning to the Nature of Lived Experience
  1. Orienting to the phenomenon
  2. Formulating the phenomenological question
  3. Explicating assumptions and pre-understandings

B. Existential Investigation
  4. Exploring the phenomenon: generating "data"
    4.1 Using personal experience as starting point
    4.2 Tracing etymological sources
    4.3 Searching idomatic phrases
    4.4 Obtaining experiential descriptions from subjects
    4.5 Locating experiential descriptions in literature, art, etc.
  5. Consulting phenomenological literature

C. Phenomenological Reflection
  6. Conducting thematic analysis
    6.1.1 Uncovering thematic aspects in lifeworld descriptions
    6.1.2 Isolating thematic statements
    6.1.3 Composing linguistic transformations
    6.2 Gleaning thematic descriptions from artistic sources
  7. Determining essential themes

D. Phenomenological Writing
  8. Attending to the speaking of language
  9. Varying the examples
  10. Writing
  11. Re-writing

Fig. 1 - Outline for Phenomenology

My curiosity grew into an abiding concern upon learning that this group of elementary education students might be described as a "community of discussion"(Blatz, 1989). To Blatz, a community of discussion is constituted by the shared set of assumptions, procedures, guidelines, and purposes that people use in governing their reasoning. If the reasoning of these students is governed by their assumptions about correctness and incorrectness and by the shared guidelines and purposes constituting their "community of discussion," then I wonder what it is like for the individual members to have options, to exercise free will and choice; i.e., to make aesthetic decisions.

With this, I turn to aesthetic decision-making as an aspect of lived experience, formulating the overarching phenomenological question: What is it like for university students to make aesthetic decisions? More specifically, I ask: What is it like for these students to choose a piece of their own artwork for exhibition in the class 'gallery'? What is it like to choose a classmate's piece from among those in the gallery? These questions lead me to ask: What are the students' insights into these experiences? What are the existential questions that may disclose the meaning of these insights?

As I question the nature of the students' lived experience, I must also question aspects of my own experience. This is because my pre-understandings of the phenomenon to which I have turned may predispose my interpretation of the nature of this phenomenon before I have even come to grips with the significance of my phenomenological questions. I must, therefore, suspend or "bracket" my pre-understandings of decision-making, as best as I can.

In phenomenological research, such bracketing is accomplished by making explicit such pre-understandings. As van Manen (1990) explains, "We try to come to terms with our assumptions, not in order to forget them again, but rather to hold them deliberately at bay and even to turn this knowledge against itself, as it were, thereby exposing its shallow or concealing character"(p. 47).

In this inquiry, I must bracket my pre-understandings of various decision-making processes, models, and styles. I also bracket my knowledge of a body of research in which the relationship between decision-making, critical thinking and aesthetic criticism has been investigated. A body of research investigating students' preferences for or judgments about color, texture, form, subject matter, style, complexity, symmetry is also bracketed. By bracketing my knowledge of this research, exposing its concealing character, I have a better chance of revealing students' lived experience of decision-making.

Existential Investigation

Existential investigation, the second methodological procedure, involves investigating experience as we live it, rather than as we conceptualize it. This means that I have no interest in categorizing or evaluating the students' aesthetic judgments or preferences. Having bracketed my pre-understandings, I am ready "to stand in the fullness of life, in the midst of the world of living relations and shared situations" (van Manen, 1990, p. 32). At the same time, I must "actively explore[s] the category of lived experience in all of its modalities and aspects"(van Manen, 1990, p. 32).

"Standing in the midst" and "actively exploring," I rely upon experiential accounts and lived-experience descriptions as caught in written or oral discourse to gain access to the lived experience. That which allows access is considered as data for a phenomenological inquiry. Data may be obtained from a number of different sources. In the van Manen model, data are gathered by: using personal experience of the researcher; tracing etymological sources of words used to describe a phenomenon; searching idiomatic phrases "born" out of lived experience; conducting interviews and observations; using experiential accounts in literature, diaries, journals, logs; using art as a source of lived experience; and consulting phenomenological literature.

For this inquiry, I gather data by searching the idiomatic phrase "caught my eye." Then I obtain the students' experiential accounts as caught in the written discourse of their decision journals. Next, I use experiential descriptions in literature, art, and phenomenological literature to further explain their aesthetic decisions. Finally, I formulate insights on their decision-making. Each of these is briefly considered below.

Searching the Idiomatic Phrase, "Caught My Eye"

On my first reading of the decision journals, I am struck by the recurring phrase, "it caught my eye. " Students use this phrase to explain why they have chosen a piece of their own artwork or that of a peer's. During subsequent readings, I realize that this idiomatic phrase is born out of the students' lived experience of aesthetic decision-making. Thus, searching its origin and derivations may allow me to gain insight into this phenomenon.

According to the *Oxford English Dictionary* (*OED*), "to catch the eye" means "to arrest a faculty or organ of sense." This seems to be the meaning of the line, "things in motion soon catch the eye," which appears in Shakespeare's *Troilus and Cresceda* (1606). It also seems to be the meaning of the students. Interestingly enough, "catch" (to capture) is derived from the early French words, "cache" (the verb to hide, from which is derived the noun meaning "a hidden stash") and "chassier" (hunter, or one who catches or captures). There seems to be an etymological and experiential connection between the hunter who catches the prey and then hides it in a cache. This connection seems to inform the students' understanding of "catch" at a pre-reflective level of consciousness.

With respect to understanding the students' experience of decision-making, this connection helps me to see that it is not the students after all who are hunting for their preferred artworks, but rather, the artworks which are hunting for and apparently capturing the attention of the students. Moreover, the students seem to ascribe to the artworks or to the colors of an artwork the power to capture attention. In this view, then, the students allow their attention to become the prey. It is as if the students allow each of the artworks in their portfolios and in the class gallery to prey upon their attention until one piece succeeds in catching it. The "eye-catching" artwork chooses the student.

Experiential Accounts in Students' Decision Journals

The students' accounts of their decision-making experiences—the chief source of data for this inquiry—were produced during the final session of an elementary art methods course. On that day, students (all women), brought to class their decision journals and portfolios containing ten to fifteen pieces of completed flatwork and at least one piece of three-dimensional work. From their portfolios, each student selected the piece they wished to exhibit in the class "gallery." Once the "gallery" was complete, each student then decided which of the exhibited pieces she would prefer to hang in her home or office. The students then reflected on the two decisions they had made and recorded their experiences in their journals. As an example, one student's account is presented in the section, "Conducting Thematic Analysis."

Lived Experience Descriptions in Art and Literature

Because color emerges as a thematic aspect of the students' lived experience of aesthetic decision-making, various descriptions of the lived experience of color, obtained from artistic and literary sources, may allow insight into the students' experience. Like the artists and writers below, the students do not experience color optically, merely as a sensory quality, a visual cue or stimulus. Indeed, they seem to see that colors ". . . are themselves different modalities of our co- existence with the world" (Merleau-Ponty, 1964, p. 5).

For example, Kandinsky experienced color as a dynamic force in his early childhood and in his professional life. This force expressed itself as musical notes:". . . the brush with unbending will tore pieces from this living colour creation [on the palette], bringing forth musical notes as it tore away the pieces" (As cited by Whitford, 1967, p. 9).

O'Keeffe experienced a fusion of color and subject matter. About her painting, "White Flower" (1929), she wrote:

> Whether the flower or the color is the focus, I do not know. I do know that the flower is painted large to convey to you my experience of the flower—and what is my experience of the flower—if it is not of color (as cited by Callaway, 1987, Afterword).

For some writers and philosophers, color is a metaphor, indeed, it clarifies the meaning of existence. In describing Africa and her co-existence with it, Blixen (Dinesen, 1937) wrote: "The colours

were dry and burnt, like the colours in pottery"(p. 3). For Blixen, Africa was these "colours" and they were Africa.

Buber(1970) refers to color when drawing a distinction between the human's "twofold world" and its two perspectives on relationships: the "I-It" world of objects and the "I-Thou" (You) world of others, of reciprocity. When color is not seen as a "modality of our co-existence with the world," and is instead, abstracted, objectified, and experienced optically as a discrete visual cue, then we have entered the "I-It" world. As Buber puts it: "Even as a melody is not composed of tones, nor a verse of words, nor a statue of lines—one must pull and tear to turn a unity into a multiplicity—so it is with the human being to whom I say You. I can abstract from him the color of his hair, the color of his speech, or the color of his graciousness; I have to do this again and again, but immediately he is no longer You" (p. 59).

Consulting Phenomenological Literature

As the students' perceptual experience of artworks emerges as an important aspect of the phenomenon of decision-making, I find that Merleau-Ponty's "phenomenology of perception" furthers my understanding of this aspect. Merleau-Ponty (1964) draws attention to the importance of perception to critical thought, saying that the roots of the perceiving mind lie in the body and its world. As the "matrix of human existence," the body is our vantage point on the world. According to Merleau-Ponty (1964), we must rediscover the structure of the perceived world, if we are to make whole those arbitrary dualities of mind and body, nature and culture, the subjective and the objective. To rediscover the structure of the perceived world of the students becomes my task.

Phenomenological Reflection

To reflect phenomenologically on the students' experiential accounts is to try to grasp the essential meaning of these experiences—that which renders them their special significance. My grasping of the essence of the students' experience of decision-making involves a process of "reflectively appropriating, of clarifying, and of making explicit the structure of meaning of the lived experience"(van Manen, 1990, p. 77). In order to grasp that which is essential, to make explicit the structures of meaning, I break down the text of the students' accounts into "meaning units" or themes. Phenomenological themes may be thought of as the "structures of experience"(van Manen, 1984, p. 21); "they are like knots in the webs of our experience around which certain lived experiences are spun and thus experienced as meaningful wholes"(van Manen, 1984, p. 21). My phenomenological reflection is a process of analyzing the structural or thematic aspects of the students' decision-making experiences.

Conducting Thematic Analysis

Thematic analysis is an important activity, the part of phenomenological reflection that makes it possible to reflectively analyze and interpret structural or thematic aspects of lived experience. Van Manen characterizes thematic analysis as a process of discovery or disclosure, a "free act of 'seeing' meaning"(1990, p. 79).

Of the several techniques available for conducting thematic analyses, for isolating thematic statements, I make use of the line-by-line technique, also known as the "detailed reading approach" and the highlighting technique or "selective reading approach." Using these approaches in combination, I read the students' texts four or five times, each time reading every sentence or sentence cluster, asking the questions: What does this sentence or cluster reveal about the students' experience of decision making? Which phrases seem particularly essential or revealing about this experience? I then highlight or italicize revealing phrases and statements and draft responses to the questions.

An Example of Thematic Analysis

An example of my way of using the combined approaches may be helpful. What follows is the account of one student, whom I have called Marty. Marty's account seems to typify most of the students' decision-making experiences on the last day of class. This means that themes and meanings revealed in Marty's account seem to be those which characterize the group's experience as a whole.

For ease of reference, I have numbered each of the sentences. Marty's text is otherwise presented as it appears in her journal:

> **(1)** The [art]work that I chose out of my portfolio was my clock. **(2)** I like the colors I used for the numbers and the face drawn in the middle. **(3)** The four colors work well together and really stand out from the white [background]. **(4)** The expression on the face (sleepy eyes and a big smile) [is] reflective of my personality. **(5)** Of the [art]work done by my fellow students, I really like the textured painting by [Kitty]. **(6)** I like the texture she created and the technique used reminds me of an Impressionist work. **(7)**(I am a big fan of Monet and Cassatt). **(8)** I also enjoy how the colors work together. **(9)** It is something I would hang on my wall. **(10)** In comparing my decisions, I see that I am most influenced by color. **(11)** In both, colors caught my eye to the works. **(12)** I am curious [to know] if [Kitty]'s reflects her personality as the clock reflects mine. **(13)** Her work reflects a mood that I sometimes find myself in, but not my overall personality and outlook on life (May 7, 1991).

In the opening sentence—a declarative statement, Marty simply names which piece she has chosen. Because this sentence does not reveal much about Marty's experience of deciding upon the clock, I move to sentence "2." The phrase, "I like the colors I used. . ." begins to reveal something about the ways in which she arrived at her decision. However, I notice that this phrase is remarkably similar to one in sentence "5" and another in sentence "6." At the risk of destroying the context in which these phrases occur, I shall consider the three of them as one cluster. Indeed, some version of this cluster occurs in nearly every student's decision journal:

> **(2)** I like the colors I used for the numbers and the face drawn in the middle. . . **(5)** Of the work done by my fellow students, I really like the textured painting done by [Kitty]. . . **(6)** I like the texture she created and the technique used reminds me of an Impressionist work.

This cluster reveals that for Marty and her peers, the experience of an artwork is both affective and perceptual in nature. Such experience not only influences aesthetic decisions, but also directly involves the decision-makers in relationships with artworks.

The following highlighted phrases seem to suggest that sentences "3" and "8" form another cluster. Again, some version of this cluster appears in many journals:

> **(3)** The four colors work well together and really stand out from the white [background]. . . **(8)** I also enjoy how the colors work together.

This cluster reveals that Marty and her peers recognize and appreciate color relationships; their perceptual experience is of context and affect. Such an experience influences their choice of an artwork and strengthens their relationship with it.

Related to this cluster is one formed by the phrases in sentences "3" and "11":

> **(3)** The four colors work well together and really stand out from the white background. . . **(11)** In both, colors caught my eye to the works.

This cluster reveals that contrast—that which allows us to perceive differences—facilitates and enhances the perceptual-affective experience. Because contrast can draw attention, it influences the decision-making process.

Sentence "10" seems to describe yet another aspect of Marty's decision-making experience:

> **(10)** In comparing my decisions, I see that I am most influenced by color.

This sentence reveals that Marty ascribes power to color and her perceptual-affective-contextual experience of it. Color is vested with the power to influence her decisions.

In sentence "13," the following phrase seems important in the decision-making experience of Marty and her peers:

> **(13)** Her work reflects a mood I sometimes find myself in, but not my overall personality or outlook on life.

This phrase reveals that experiencing an artwork can mean experiencing a mood. Such an experience can intensify the affective relationship with a work, thus, influencing the decision to choose the work.

Sentences "4" and "12" form a cluster of a related nature. Again, some version of this cluster is found in other journals:

> **(4)** The expression on the face (sleepy eyes and a big smile) [is] reflective of my personality. . . **(12)** I am curious [to know] if [Kitty]'s reflects her personality as the clock reflects mine.

This cluster reveals that an artwork can present an opportunity to recognize and experience the self. In choosing that whichreflects the self, we affirm ourselves. Sentence "9," the last statement to be considered, appears in a number of journals:

> **(9)** It is something I would hang on my wall.

This sentence reveals that an artwork and our relationship with it can literally or figuratively become a part of our home or personal space. To choose a work for this home space is to value the work and enrich ourselves.

Composing Linguistic Transformations

In the same manner as above, I continue to conduct thematic analyses of all students' texts, isolating those statements and phrases which are thematic of the students' lived experience of aesthetic decision-making. As I study the various accounts, discerning essential themes, I notice that certain themes recur as possible commonalities in all texts. The themes of color, texture, form, "aesthetic pleasure," mood, self-recognition, and self-expression seem to structure the students' decision-making experience. These themes allow me to gain access to the students' ways of relating to artworks, to self, and to the world.

My task is to capture the main thrust—the meaning—of these common themes in "phenomenologically sensitive paragraphs"(van Manen, 1990, p. 95). Thus, I begin the process of composing linguistic transformations. Based on the thematic analyses of the students' texts, I offer the following paragraphs. In them, I hope to transform the thematic aspects of the students' lived experience into a meaningful description of a relationship between the students and their artworks.

This relationship begins simply enough. The colors that "stand out," like the artwork that "catches the eye," seem to draw us into a relationship with them. When we notice that we "like" a texture, a

color, some combination of colors, or the contrast between them—when we "like" an artwork—the relationship strengthens. Carrying on this relationship allows us to say that the work reflects a mood or our personality; that the work soothes or excites us, and if hung on our wall, would enhance our personal space.

If we are to understand this relationship, born out of the lived experience of aesthetic decision-making, then we must ask: What is the nature of the relationship? How does it develop? What is its existential meaning?

At first glance, Marty and her peers appear to base their relationships with artworks on their perceptual-affective-contextual experience of them. The students seem to find these experiences satisfying, even pleasant. Feldman(1987) notes that aesthetic pleasure may be "the satisfaction we feel in employing our innate perceptual capacities to the fullest"(p. 37). That we feel this satisfaction, that Marty and her peers like certain colors and contrasts between them, suggests an affective aspect of the perceptual experience which supports Feldman's notion of aesthetic pleasure.

But when an artwork expresses a mood, when we recognize ourselves in it, we move into a personal and psychological relationship that encompasses more than this simple aesthetic pleasure. A closer look reveals that Marty and her peers not only derive pleasure in perceiving colors, they also recognize that each color is "surrounded by an affective atmosphere"(Merleau-Ponty, p. 5). Recognizing this affective atmosphere, some students say, "yellow is a bright, happy color" and "the blues, red, and green, although dark, are very soothing to me."

To recognize such an atmosphere implies that we have already encountered it, that we have discerned its essence, and that we remember doing so. Our memories of past encounters must surely influence our experience of mood, as well as our preferences for color and other elements. Marty, for example, says that [Kitty]'s painting reminds her of an Impressionist work and she remembers that she is a "big fan" of Monet and Cassatt. So we must say that our perceptual-affective relationship with an artwork is also personal and historical in nature.

In addition, the relationship appears to be a reciprocal one. The phrases, "the colors caught my eye," "I am most influenced by color," and "it is something I would hang on my wall" point to the reciprocal nature of the relationship. For example, when Marty says that colors caught her eye and that she is most influenced by color, we see that she has granted power to color. It has the power to capture her attention, to influence her decisions. In a sense, color chooses Marty.

However, when Marty says that she would hang the artwork on her wall, she chooses the colors. Both Marty and the artwork have been chosen. Their reciprocal relationship is commemorated when Marty includes the artwork in her personal space—the space in which she moves and has her being and can call home. The walls which define our personal space, indeed, our homes, are important to us. In choosing to hang the artwork on such a wall, Marty gives the work a place of honor. In its special place, the work continuously reminds Marty that it has chosen her. To be chosen is to be valued or honored. Herein lies the existential meaning of the reciprocal relationship.

In sum, Marty's account reminds us that an artwork is not 'out there' to be experienced as given, as an "it." The work does not stand alone or apart from the human encounter. Rather, it presents itself to Marty and she apprehends it, giving it aesthetic dimension.

We might characterize our relationship with an artwork as "transactional," as an "open interaction," and a part of the "I-Thou" world of reciprocity. As Buber speaks of a relationship with a tree in the "I-Thou" world, so we may speak of an artwork:

> The tree [artwork] is no impression, no play of my imagination; no aspect of a mood; it confronts me bodily and has to deal with me as I must deal with it—only differently. One should not try to dilute the meaning of relation:relation is reciprocity"(p. 58).

Buber's "relation is reciprocity" captures the meaning of the thematic aspects of the students' experiences. We might say that decision-making involves the students in a reciprocal relationship with the artwork, that this relationship develops reciprocally, and that its existential meaning lies in the experience of choosing and of being chosen.

Phenomenological Writing

The fourth, but not necessarily the final, procedure of the methodological structure is phenomenological writing and re-writing. Such writing does not involve a reporting of research findings, but rather, a thoughtful bringing to speech, a capturing of a phenomenon of lived experience in a linguistic description. As I write and re-write, I must attend to both the speaking and the silence of language, achieving an understanding not of language, but rather, through language. The reflexive processes of writing and understanding propel me to craft a phenomenological text, a "textual expression" of the essential nature of the lived experience of aesthetic decision-making.

Although space does not permit me to present the completed text here, I will simply say that my writing and understanding weave together the threads and themes of all aspects of this inquiry. These include the ways in which Kandinsky, O'Keeffe, Buber, Merleau-Ponty and the etymology of an idiomatic phrase have deepened my understanding of the students' reciprocal relationship with their artworks and their experiences of choosing and of being chosen. As I find the answers that enable me to come to a deeper understanding of the nature and meaning of the lived experience of aesthetic decision-making, I also find that the promise of phenomenology will be fulfilled.

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Chapter 2-C
Phenomenology

Classical Feminism

Betty Jo Troeger
Florida State University, Tallahassee, FL

Abstract

This research effort is a reflective synthesis of the roles of women in ancient times and possible correlations to the contemporary status of women. The outcomes of the study are recorded in two modes of communication, a paper and a painting. Initially these concepts of feminine roles were formalized in a painting, "Classical Feminism," a forty-eight inch circular canvas in acrylic (see Figure 1). As I began to paint, I adapted a methodology described by Beittel (1973) in Alternatives to Art Education Research, "This mode goes beyond sharing, empathy and writing to conscious participation via interpretation attached to feedback and reflective inquiry into the ongoing artistic serial" (p. 84). Figures from the vase painting and sculptures of antiquity provide indicators of past roles. Perspectives of roles occurring in present day society were perceived through personal experiences, interviews with other women and current literary sources. In addition to searching the literature for feminine roles portrayed in antiquity, I taped the thoughts and ideas which shaped my canvas and delineated the images as I painted. Substantiated by Snyder-Ott's (1978) belief that women's works are more autobiographical than men's, I allowed my research on images of women in antiquity and my portrayal of them within a painting surface to be subjective and to become a reflection of personal constructs regarding feminine roles. An architectural analogy of the levels of feminine seclusion in Hellenistic society provided the structure for the visual mode. The verbal mode was both descriptive of the painting experience and informed by dialogue and reading. Both the painting and the writing emerged from a familiar, chaotic feeling. For me bringing an idea into formal actualization is a series of exploration, frustration, excitement and revelation. By utilizing Beittel's modes of inquiry, the search for answers proved more challenging. The speculative conclusion suggests that as women gain individual rights we have the opportunity to choose what roles we assume. As women, we must mentor those who choose roles we have played, whether personal or professional. To those who break with tradition and create new role models, comes the challenge to teach young women to make more prudent choices. Perhaps by breaking with tradition in research methodology, multiple perspectives can, as Beittel postulates, enlighten our vision.

Introduction

Women of the Western world have experienced centuries of enculturation for the roles we assume. From a contextualist view, first we are women, then we are daughters, sisters, friends, lovers, wives, mothers, teachers, artists, writers, advocates, and colleagues. In contemporary life, we have many different obligations. We rarely devote our energies to a single purpose; our time is fragmented by personal and professional goals. Observations, informal interviews with other women, and current literary sources confirmed this researcher's perspective.

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As I speculated that it was our feminine nature to fulfill multiple roles, I searched for images of what women have been and I found intriguing examples of female figures in the vase paintings and sculptures of antiquity. In an appropriation of these female images from antiquity (400-500 B. C.), I made a personal statement through form, color, and concept about women's roles in Western society. More specifically, this research effort was a reflective synthesis of the roles of women in ancient times and possible correlations to the contemporary status of women, with the outcomes of the study recorded in two modes of communication, a paper and a painting. Thus, the research problem became a personal involvement in a self-formative process couched within the art process which is concurrent with Beittel's (1991) description of the hermeneutic formula of experience, expression and understanding. In a modification of Beittel's triangulated concept of artist, art work and researcher, the investigator in this study assumed all three roles. The artist, the producer of the art work, the observer and recorder of the phenomena were the same person.

A literature review for the study encompassed first the search for symbols to portray concepts. Collections of antique vases and sculptures documented at major museums and reproductions found in literary sources provided a profusion of female forms indicating past roles. Specific figures described in the Results section of this paper note the sources used in the painting. *Images of Women in Antiquity* (1985) edited by Cameron and Kuhrt was particularly valuable to the study. In this work, Padel addressed the issue of feminine seclusion, Lefkowitz wrote of influential women, and S. Walker described women and housing in classical Greece. B. G. Walker's *The Women's Encyclopedia of Myths and Secrets* (1983) and *The Women's Dictionary of Symbols and Sacred Objects* (1988) also informed the selection of images, the use of circular configurations in the painting, and the analogies put forward in the paper.

Fig. 1 - Classical Feminism

The research on symbols continued to enrich the content of the paper after the painting was completed, contributing to the reflective synthesis. As a universal symbol, the circle was perceived as "the totality of the psyche in all its aspects. . . the ultimate wholeness of life" (Von Franz, 1968, p. 237). The circular mandala, an archetypal symbol of self, imaged theperfect balance one could achieve through contemplation of this symbol, thereby bringing meaning and order to one's life (Von Franz, 1965). I found an extension of the circular motif, the wheel, interpreted as a rotating force which carries the symbolic connotation of divine power. Of particular interest was a description of a perimeter of the wheel and its still center, an image of the Aristotelian "unmoved mover" (Cirlot, 1981, p. 39). It reflected the composition I had designed for the painting surface of *Classical Feminism*:

> The dual structure of the wheel is usually indicated by characteristic patterns which tend to confine geometric ornamentation - either stylized of figurative - to the periphery, while the round, empty space in the middle either left vacant or a single symbol is inscribed there - a triangle, for instance or a sacred figure" (Cirlot, 1981, p. 39).

Secondly, research methodologies were sought that were relevant to the artist as investigator. These methodologies were found primarily in Beittel's writings; both *Alternatives for Art Education Research* (1973) and *A Celebration of Art and Consciousness* (1991) informed this research project. Certainly Beittel's studies descriptive of qualitative thinking were seminal works. The artist and the art work are "likened to dialogue partners engaged about something which exceeds the boundaries of each. The dialogue brings into existence new understanding concerning that which lies between the partners. . . the dialogue being the basic structure of a hermeneutical event, the whole of our surrounding reality" (Beittel, 1991, p. 10).

There appear to be some links between Beittel's artist as investigator and Gardner's more cognitively-based research with Arts PROPEL, a cooperative effort of Project Zero and the Pittsburgh Public schools. The competencies Arts PROPEL investigators seek to measure are "PRODUCTION (composing or performing music; painting or drawing; engaging in imaginative or 'creative' writing); PERCEPTION (effecting distinctions or discriminations within an art form—'thinking' artistically); and REFLECTION (stepping back from one's own perceptions or productions, or those of other artists, and seeking to understand the goals, methods, difficulties, and effects achieved)" (Gardner, 1988, p. 78). Production, perception and reflection identified in Gardner's study appear similar to the attributes Beittel has identified: experience, expression and understanding. Gardner (1985) states that introspection, "self-reflection on the part of a trained observer about the nature of consciousness, the unique aspects of human language and culture," as a research methodology gave way to the behaviorist's concept of restricting oneself to "public methods of observations, which any scientist could apply and quantify" (p. 11). Perhaps another shift in research methodology is forthcoming.

Methodology

The progression of Beittel's three phenomena, experience, expression, and understanding, provided the framework for the methodology of this study. Initially, the concepts of feminine roles were formalized in a painting, *Classical Feminism*, a forty-eight inch circular canvas in acrylic. (See Fig. 1). As I began to paint, I also assumed a second role as observer by recording my ideas about the process and utilizing components from a formative hermeneutic mode described by Beittel (1973) in *Alternatives to Art Education Research*. Very succinctly, formative refers to in-process and hermeneutics is referenced as interpretation and explanation. In his study of making art, Beittel postulated that, "this mode goes beyond sharing, empathy and writing to conscious participation via interpretation attached to feedback and reflective inquiry into the ongoing artistic serial" (1973, p. 84-85). Consequently, in this exploration of feminine roles, I recorded on tape the thoughts and ideas which shaped my canvas and delineated the images as I painted. Substantiated by Snyder-Ott's (1978) belief that women's works are more autobiographical than men's, I allowed my research on images of women in antiquity and my portrayal of them within a painting surface to be subjective, to become a reflection of personal constructs regarding these roles. The verbal mode was both descriptive of the painting experience and informed by dialogue and reading.

An architectural analogy of the levels of feminine seclusion in Hellenistic society provided the structure for the visual mode. A circular form was chosen for the canvas because this shape is often ascribed to women as a "primary feminine sign, as opposed to the line, cross, or phallic shaft representing the masculine spirit" (Walker, 1983, p. 4). The design of the canvas was linked to the knowl-

edge of the "high degree of enclosure" for Greek women; the more revered the woman, the more protected she was within the architectural space of that culture. According to Padel (1985), "interior space, sacred or domestic, enclosed women in cult or home . . . most Greek buildings had a sacred center" (p. 8). Walker (1985) speculated that "the seclusion of women may thus become a status symbol, indulged in by those who can afford it, and emulated by others striving for respectability" (p. 81). A closed circle is viewed as protective (Walker, 1983). Therefore, circles within circles moving from images of the least secluded women in the outside circle to the most sacred women in the interior circle became the original concept for the painting's architectural analogy. Stuffed, sculptured moldings enclosed the two outer circles. Yet another deeper, inner circle to house a goddess was added to the two dimensional surface to serve as the axis of the work.

After the initial hurdle of assembling and priming the canvas and designing the framework for the composition, the challenge of the empty space ensued. A rich terra cotta color reminiscent of the red-figured pottery of classical attic art (Janson, 1969), was applied over the entire surface of the canvas. Motifs of geometric ornamentation, similar to those found on vase paintings, were incorporated as decorative keystones to lock the circles in a fixed position and deter a spinning movement. Images of women moving around the space, much like figures encircling the vases and the decorative friezes of antiquity, filled the dominant spaces within the concentric circles. A strong blue-black pigment was added in the negative spaces between the figures and the motifs. Thus sculpture, relief, and painting which have been referred to as "the allied arts" were the "handmaids" to the architectural structure of this canvas (De la Croix and Tansey, 1975).

Results

The results of this study include a description of the painting's sources of images and accompanying thoughts that were transcribed from the tape recording made by the researcher during the painting process. Both the painting and the writing emerged from a familiar, chaotic feeling. For me bringing an idea into formal actualization is a series of exploration, frustration, excitement and revelation.

Life experiences common to most women were exemplified in the four groupings painted within the outer circle. From the lower right quadrant of this circle, moving in a clockwise direction, women spin thread, prepare to weave, and construct garments. Weaving fabrics for the home contributed to the self-sufficiency of the household. The distaff, used in spinning, was a literary symbol for a dedicated housewife; a similar figure of a woman holding a distaff can be found on a perfectly preserved jug dated ca. 490 B. C. in Florence (Walker, 1985). Even the hetairai, the prostitutes, were portrayed spinning and weaving, for this was the work of all women who maintained households. In contemporary life, we continue to assume most of the responsibility for the care and selection of linens and clothing for the family.

Females have also been the gatherers of food and water. In the lower left quadrant, women are securing these necessities of life, a role generally assigned to servants in Hellenistic times. Well-to-do, respectable women did not venture out of doors a great deal. Some of the images in this painting are similar to the women at a fountain house found on a vase ca. 520 - 510 B. C. in the British Museum (Walker, 1985). Today, most women, regardless of their station in life, are gatherers. In fact, a level of esteem is implied in modern society for those who shop wisely.

In the upper left quadrant the hetairai of the attic vase painting represents the world's oldest profession. The madame is teaching the young girls to dance. A similar scene is found on another of the British Museum's red-figured hydria ca 440 - 430 B. C. (Walker, 1985). Two other figures are modeled after images found on hydria, or water jars, signed by the potter Meideas ca. 410 B. C.

(Ragghianti, 1979). Sensuality is a timeless attribute of women. Most of history reflects accounts of women pleasing men's erotic fantasies. Only in contemporary society have women openly addressed the need to fulfill their own sensual pleasures and have control over decisions regarding their bodies.

The upper right quadrant portrays women, as they are depicted on the funerary vases of antiquity, sending their men to battle, mourning them, and finally, as women are commemorated after death. From a lekythos, an oil jug in the British Museum, a wife is holding out a helmet for a warrior, and a goose, a symbol of love, is placed nearby (Walker, 1985). Another figure portrays a woman weeping; while images from a grave steel Hegesro 410 - 400 B. C. (Janson, 1969) show a simple domestic scene of a woman picking a necklace, a treasured remembrance, from a box held by a servant. In Greek societies, women were often assigned "ritual presidency over the transitional experiences, dying and birth, which are perceived as passages into and out of darkness" (Padel, 1985, p. 3). Today's world still finds women giving birth and tending to the dying, often without the male presence. Being alone is one of the ageless realities of the older woman.

Enclosed within the second concentric circle of the painting are images of women who were more privileged and more protected by the sanctuary of the home in ancient society. Classical Greek writers stated that the primary functions of a woman were to produce and rear children and to contribute to the self-sufficiency of the household (Walker, 1985). At the base of this interior circle is a vignette of a woman handing her child to a maid-servant. A similar scene was found on a red-figured hydria in the Harvard University collection. Servants to help care for the home and children are still the privilege of affluent women.

Again, moving in a clockwise direction, on the left two women are sharing an intimate conversation. A painted terra cotta statuette of 3rd century B. C. (Ragghianti, 1979) reveals a perception of the everyday life of a woman's world in the Hellenistic era. To share secrets and personal insights remains a strong link in the bonding of women. Through the ages, friendship at a very personal level has remained a treasured possession, more easily cultivated within the luxury of time, that a domestic life provides. In today's close camaraderies, men seem to share details of events while women tend to share depth of feelings.

At the top of the circle depicting domestic roles is a woman playing a lyre. Images of such scenes are found on a cup dated around 470 B. C. (Walker, 1985, p. 103). According to Beiber (1939), "Song in the private life of the Greeks was accompanied by the slender lyre" (p. 4). The playing of the instrument was not confined to domestic women; the hetairai, boys, men and gods were also portrayed with lyre in hand. Certainly, positive social attitudes toward the women in a family playing a musical instrument have prevailed through the centuries. The arts are associated with feminine traits even though the upper levels of professional attainment have been predominantly attributed to men.

The final image in this series is a woman reading from a book scroll with a dog at her feet. Very few women were educated in ancient times. This privilege was dependent on husbands who were responsible for their wives' education (Walker, 1985). Vase painters' sources of inspiration for women reading are generally attributed to muses or Sappho, the legendary poetess. Until very recent times men have continued to project the level of education for the women in their lives. In the last century, fathers perhaps more than husbands decided if their daughters were to be educated. Husbands are more likely to be linked to women's decisions about continuing education; i.e. the pursuit of graduate degrees.

A pet seemed important to include in a domestic scene. One of the most faithful dogs of all times belonged to Erigone, the daughter of King Icarius of Attica. Upon her tragic death, she and her dog were "carried to the heavens and changed into constellations becoming the Waggoner, Virgo, and the

Lesser Dog Star (Durant, 1966) It might be said that women have both enjoyed and assumed most of the care of the household pet.

As with many Greek buildings, the sacred center of this canvas is befitting a goddess. An image of Nike, goddess of victory, was chosen for the enclosed space. Nike is portrayed taking off her sandals much like one on the balustrade around the temple Athena Nike, dated 410 - 407 B. C. Her removing of her shoes is in conformity within an age old tradition, indicating that she is about to step on holy ground. (Janson, 1969). When women assume power in American society they are treading on sacred ground reserved predominantly for men. The higher the office, the fewer women are visible.

From a contemporary perspective, many of us have been the spinners, the weavers,and the sewers. We have been the gatherers of food and the water bearers. In a sense of the word, some of us have been hetairai, not initially prostitutes, but "literally, companions. . . who live independently and entertain at their own homes the lovers whom they lure" (Durant, 1966, p. 300). We have sent our men to war. We have worried; we have wept. When our lives have been better, we have nurtured our children, we have shared secrets, we have played music, and we have read books. Few of us have become goddesses or queens or presidents. Ironically, "Hellenistic queens have been regarded as the first examples of truly independent women. . . but it is important to remember that even the most capable of these women worked through or at least with the titular presence of a male consort" (Lefkowitz, 1985, p. 57).

Conclusions - Reflective Synthesis

The wholeness of the painting was rooted in an evolving concept of women's roles, often imposed by cultural values. This perception is concurrent with Beittel's concept of EXPERIENCE. For this particular work, the conception of the figurative aspects of the painting merged with the structural form of the canvas, bringing to fruition Beittel's concept of EXPRESSION. The speculative conclusion suggests that as women gain individual rights in society, we have the opportunity to choose what roles we assume. UNDERSTANDING, the culminating event in Beittel's qualitative thinking process, is delineated in the following reflective synthesis.

A glimmer of optimism is on the horizon as we approach the twenty-first century. The major determinate of a woman's "life chances" has always been her sex. Life chances are described as socially-defined opportunities; and until very recently, being female was the single most important factor in determining what a woman would be doing in thirty years.

Today in some countries, a woman of a particular ethnic group and socioeconomic class has an opportunity to some degree to control the direction of her life and to choose less traditional roles (Williams, 1987). These breakthroughs are happening in spite of "a basic assumption. . . of the inequality of women with men. . . in almost all of the great philosophical systems from the Greeks to modern times" (Williams, 1987, p. 15). Emerging from these systems is the thin thread of another argument. . . women and men should be judged as individuals and should have access to positions of equality in the society and in the law.

As women, we must mentor those who choose roles we have assumed, whether personal or professional. To those who break with tradition and create new role models, comes the challenge to teach young women to make more prudent choices. The sacred ground to control one's own decisions, to be truly independent, is less exclusive; the victory (i.e. Nike) is in sight as the enclosures are slowly being lifted by an informed, ever changing society. By utilizing Beittel's modes of inquiry, the search for answers regarding women's roles in society has proved more challenging. Accessing an artist's stream of consciousness through a presentational mode gives insight into the context and the structure

of a work. A contextualist's view conceptualizes the spread of events from the immediate present which in turn can be situated to a still larger context, moving from a more private to a more public context (Beittel, 1973). Perhaps by breaking with tradition in research methodology, multiple perspectives can, as Beittel postulated, enlighten our vision ". . . If a formative hermeneutic mode can remain sensitive to the artist's personal causation, idiosyncratic meaning, and intentional symbolization, and can honor the artist's effort to reconstruct his [her] active role in expression, then it might also speed up and highlight one grasp of an individualistic, systematic whole of self-regulating transformations." (Beittel, 1973, p. 85).

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Chapter 2-D
Phenomenology

A Phenomenological Inquiry into the Cognitive Nature of Imagery, Emotion, and Mood

Elmer Day
Kent State University, Salem Campus, OH

> "I am often puzzled by some of the remarks made by the psychologist colleagues on the topic of motivation. It seems to me that, etymologically at least, motivation is what moves us, and I believe that what moves us is mood." Walle Nauter (1952, p. 407)

The inquiry into human emotion and mood and particularly their role in the experiential nature of art expression is structured with relevant information from science, history, philosophy, neuropsychology and my study of the ineluctable image. The central purpose of the work is to review, clarify and update matters using phenomenology pertaining to the argument that emotion and mood are processes organically connected in the mind and therefore integrated cognitively with other mental operations such as memory, perception and learning. To help achieve this goal the paper investigates the importance recent neuroanatomical studies of cortical and subcortical areas of the mind have on the understanding of imagery, emotion and mood. The nature of the inquiry stems from my belief in phenomenology. Phenomenological research is directed toward a rigorous description and analysis of phenomena of the mind as well as a survey and awareness of literature relating to the phenomena in question. The paper, within its limited scope, attempts to honor the spirit of the qualitative nature of phenomenological methodology. An excellent source for a comprehensive historical review of phenomenology and its methodology is the work of Herbert Spiegelberg (1969, 1971).

As I begin to compose my research, I would like to mention the remembrance many of us have for Viktor Lowenfeld's (1939, 1957) deep belief in the importance of emotional development through art and the reverence many of us also have for Kenneth Beittel (1972, 1973) who personally encouraged the "sailing of uncharted seas" in our research and love to understand and interpret the many chambered penetralia involved in the making of art. Finally, art educators have intuitively known through the fabric of our profession the meaning emotion and mood have in regard to learning and creativity. With the recent advances in scientific investigation on the role of emotion in processing information educational systems will become very suspect now and in the future if they discount its value in creative expression and cognitive growth.

The Problem

In the West the separation of reason from emotion (objective from subjective) has been seen by many artists and scholars of the twentieth century as delimiting a more complete epistemology and ontology. As we reflect one could argue that some of the most successful attacks on reductionism in general, and positivism and behaviorism specifically, have been made by existentialists (Sartre, 1957) and phenomenologists (Heidegger, 1962; Merleau-Ponty, 1962). In the field of art education, Kenneth Beittel's *Alternatives for Art Education Research* appeared in 1973. The need Beittel felt then to find new ways to understand and interpret the inner-processes of the mind in the making of art remains fresh and challenging today. Western culture continues to have a feeding frenzy for dualistic blunders. Everything seems to become fragmented and separated. From logos/psyche to right brain/ left brain there is an ontologic faux pas.

Scientific evidence is mounting to help the philosophic position that believes processes of the mind are synergetically integrated. As I will share later in the inquiry, Pribram (1971), Maranto (1984) and others are finding evidence that specific operations of the brain (memory, imaging, perception) are located in both hemispheres of the brain. Simplistic bifurcation and isolation of mental modalities are very questionable. Goethe once said that "everything isolated is bad." My phenomenological studies (Day, 1982) of the relationship of imaginal processes in dreaming and the making of art suggest that there is a synergy among such phenomena as mood, memory, and emotion. This awareness has encouraged me to pursue the possibility that the above mentioned phenomena are cognitive in structure and function.

Mood and Imagination

Mood and the imagination are fundamental issues of creativity. To understand mood, a pervasive and organic state colored with emotion and memory, it is essential to identify types of imagery and imaginal processes that coalesce in the formation of such mood states as joy, grief, and despair.

The artist is known to attend inner imagery which is moving. However, having a mood does not necessarily mean one is driven or inspired to reenact the mood in a work of art. But "being moved" is very emotional in nature, and unconsciously as well as consciously mood oftentimes directs processes of creativity.

On the one hand, the emotive matrix of imagery in itself can be studied in the different states of consciousness (Tart, 1969) such as the hypnogogic, the dream, and reverie. On the other hand, the milieu of emotion can be studied in relationship to its role in the creative process. It must be reemphasized that having a mood or a dream is not art. For one can perceive and even visualize the wonderment of a dream and lack creative ability. Despite this qualification, it is my belief that the more we know about the structure of mood itself, the better its chameleon processes will be understood in the making of art. Mood as motive and drive (will) does perform significant roles in the creative process (Jarrett, 1957). Tangential to this would be the idea that in education teachers may learn to become more sensitive to the importance of identifying, nurturing, and directing the mood of students into positive creative and general learning activity. Sound methods of motivating the student was a very important concern of Lowenfeld.

Learning

In learning, creative and otherwise, there is an inner direction. This existential orientation is associated and sustained through varying levels of motivational intensity which are the trademark of mood. The traditional and "circular" SR theories of learning are now seen for their incomplete picture of understanding the complexities of learning. It is well known now that even basic sensory responses are determined by something else besides the immediately preceding sensory stimulation. McClelland's (1953, p. 144) "the affective arousal" theory of motivation reveals that memory maintains records of all pain and pleasure. When particular cues are triggered we become motivated by recapturing original emotional states. In reflecting, this has a Proustian ring to it. It seems that either a positive or a negative experience has a stronger effect on learning than a neutral one. In avoidance conditioning studies, children and animals have strong tendencies to manipulate toys and other objects even when no pleasurable rewards are forthcoming (Myers & Miller, 1954; Harlow & McClearn, 1954). Also under certain conditions manipulation and directed behavior in general continues when accompanied with certain degrees of pain and unpleasantness (Garcia & Koelling, 1966). Like so many things "we have known intuitively" it seems to be helpful if there is scientific evidence to support our intuition. Where would art and tragedy stand if moods of unpleasantness were shunned? Tragic art after all is

loved worldwide and has been even before the Golden Age of Athens. The above studies point to the importance of intrinsic motivation and of course question the role extrinsic rewards have in learning and of course creativity in general.

The Organic Processes of Mood

Emotion, memory and imagery are the organic processes of mood and these processes are located in the brain (mind). Realizing this brings us to the methodology of the inquiry. Although there have been quantum leaps in understanding the brain since 1950, the neuroscientists can neither interpret the content of the mind nor forecast the direction of the mind. Thus, subjective interpretation of the content and mood is essential. John Hepfield, a neuroanatomist states:

> What you will be thinking a few minutes from now is extraordinarily sensitive to what went in a few minutes ago. And it's impossible to tell which of the relatively minor physical inputs may have a major impact on thought. The light energy of a star shining at night could dominate or change what state the system is in several days hence. (as cited in Maranto, 1984, p. 39)

Thus, the mood the mind may initiate is as unpredictable as the weather. This is why man and woman are their own future and reductionism and determinism are fated to oblivion —the possibilities of choice are endless.

The mutability of the mind remains fugitive. This is so despite the recent insight into the electrochemical properties of the neurotransmitters; the anatomical understanding of the circuitry of the limbic system, and the revelations through brain surgery, the PET scans (positron-emission tomography); and the electroencephalograph, etc. A single neuron of the mind remains more complex than a computer. A computer is predictable, linear, verbal, numerical, and iconic and has nothing to do with human imagery and emotions. Even its memory is programmed logically whereas the complexity of memory in the mind is not.

A Phenomenological Exploration of the Role of the Emotions in Creativity

Knowing the above does not mean a phenomenological inquiry is not helped by science as I will now attempt to show. Thanks to the revolutionary breakthrough of Papez (1937), which laid to rest the incorrect James-Lange theory (James, 1950) of emotions, we now know that first the emotions are in the brain; and second, that they are anatomically structured in a complex circuit of mental processes. MacLean (1949) classified the anatomical circuitry of emotions, first identified correctly by Papez, as the limbic system (thalamus, amygdala and hippocampus).

In passing, Charles Darwin in 1872 in his *Expression of the Emotion in Man and Animal* (as cited in Darwin, 1955) theoretically believed firmly that adaptation and mutability were a result of bodily reflex action and its effects on the brain across time. Interestingly and ironically in one passage, Darwin alluded to the phenomena of human volition and imagination as expressive factors that originate in the brain and are therefore factors in effecting behavior:

> Anger and joy are from the first exciting emotions, and they naturally lead, more especially the former, to energetic movements, which react on the heart and this again on the brain. A physician once remarked to me as a proof of the exciting nature of anger, that a man when excessively jaded will sometimes invent imaginary offenses and put himself into a passion, unconsciously for the sake of reinvigorating himself; and since hearing this remark, I have occasionally recognized its full truth. (pp. 79-80)

Similar to the later theoretical work of William James (1952) in 1890, Darwin believed that emotion was a consequence and not a cause of emotional expression. Even though he stated that emotions act on the heart and then the brain; and then admitted to the reversal of the genesis of emotion, he unfortunately failed to develop this in his theoretical scaffolding. However, "Imaginary offenses" as well as emotion in general can only originate in the brain and can be directed by will. The deeper implication of this is that man and woman can shape themselves; in other words, internally we make ourselves. Pavlov (1932) sensed this and in his "reply of a physiologist to a psychologist" warned future scientists not to make a psychology of the mind out of his S/R conditioning studies of the nervous system. His warning went unheeded!

The behaviorist followed the James-Lange theory to its ultimate "cul de sac." C. G. Lange, a Danish physician, and William James developed the theoretical position on emotions that went unchallenged well into the twentieth century. The James-Lange theory, as Gregory (1987, p. 219) points out, insisted that our "feeling of the bodily changes as they occur is the emotion." According to this visceral approach we are sad because we cry. We know it is the other way around today.

Thanks to scientists such as Papez and MacLean we now know that an emotional state may begin to form or originate in different areas of the mind before spreading to other areas. The genesis may be as follows: the right or left cerebral cortex (may be motor [output] or sensory [input]; the sensorium in general; the amygdala (produces fear and anxiety involuntarily) and processes memories en route to the cortex mentioned above; the hippocampus (helps form short-term memories so they can enter permanent storage and plays an important part in learning (Begley & Carey pp. 40-47, 1983). Although we know that one area of the brain brings others into play, and that localization of specific cortical and subcortical processes are interdependent, it is helpful to at least understand where a particular emotion may stem. In dreaming, for example, which is very involuntary, it is not uncommon for images usually strongly visual in nature to be imbued with anxiety and fear. In dreaming, the visual cortex as witnessed via rapid eye movement (REM) is very active but since no visual perception as such occurs it is not known whether the amygdala is exciting the cortex or visa versa. Chances are the amygdala is the seat of emotion in most dreams aswell as mood. For it processes long-term memory and generates fear and anxiety, passing these phenomena to the visual area of the mind (which is the occipital area of the cortex).

Luria (1969) reports that memory "savants" rely heavily on mental imagery, and it is known that fear and anxiety in them-selves are not detrimental to the production of heightened imagery and learning. The Yerkes-Dobson Law (Fieve, 1975) showed in 1908 that strong motivational states such as stress and fear facilitate learning and memory up to a point after which there is a decrement. Thus, in sensory input where short-term memory, especially opens to concrete sensory data is registered in the hippocampus, the transfer to long-term memory certainly is intensified by moderate levels of "anxious imagery." We all can recall memories laden with strong emotions and what is any feeling state or simple emotion without anxiety? In deep depression, black moods prevail and in extreme cases memory fails and virtually becomes inactive; at this time anxiety becomes nil.

It is known that low levels of the neuro transmitter acetylcholine effect memory storage and retrieval. Moreover, mutilation and diseases of the brain and removal of specific cortical and subcortical areas effect mood states. We learn from the misfortunes. However, I recall William James warning that we need to study not only the sick soul but the healthy soul as well. Since neuroanatomical and neurophysiological opportunities to experiment on normal brains are very limited, the need for more phenomenological reporting is essential. As I will discuss later, creativity rarely occurs when there is severe neuroses, critical brain damage in general, and psychoses. Thus, the activity of the mood and the imagery of a healthy brain in relationship to creativity deserves serious research.

Dreaming is common and is important to study. For the feeling states in dreams are vividly memorable (most imagery is ridden with anxiety) and when dreamers reenact their dreams the original mood easily returns. As mentioned above, the deeper structure of the mind, especially the amygdala, appears to be the seat of the emotions in moods as well as dreams.

Knowing where particular emotions originate may help us determine the intensity and quality of particular mood states. The thalamus (ovoid neural organs lying deep along the midline of the brain) is certainly important in regard to moods of joy. Cannon (1927) revealed that tumors on one side of the thalamus did not interfere with a two-sided smile on-command. However, an involuntary smile of joy was evident on one side of the face (on the side where the tumor was located). Thus, the "on-command" smile is regulated by the higher cortical areas, whereas the spontaneous smile of joy originates in the deeper structure of the brain. The significance here for the understanding of mood is that it certainly can be induced intentionally. This can be important to realize for the fine and performing artist. When an actor or a painter are told to express joy the initial emotiveness will first occur in the cortical rather than in the subcortical areas. Oftentimes the expression from cortical areas will seem contrived and unmoving in nature. Skilled actors and painters seem to be able to go immediately into the deeper inscape of the mind where the wellspring of natural and ineluctable feelings emanate. Of course, many artists speak directly from the deeper subcortical areas (hypothalamus and thalamus), and intuitively sense that the higher reasoning facilities produce expressions that are phony and deceptive. Observing the sudden smile on the face of a dreaming child is joy in itself. In the study of mood, brain studies can help to quell some of the myths of mind. What has been referred to in classic analytic theory as the unconscious processes may be considered now as metaphorical expression (for cortical and subcortical processes of the brain). It is known that the right cortical hemisphere is more responsive to sensuous imagery than the left cortical hemisphere, which is adept at verbal and numerical patterns. Since dreaming, mood states and art are structured predominately with images. The images may be disregarded, neglected and simply not analyzed unless the logical mind wants to attend to them. It is therefore understandable to refer to areas of the mind as being unconscious, when of course they really aren't. Most of the past efforts to explain the creative "unconscious" have paled. Freud (1960, 1952) and the primary processes; Jung (1971, 1960) and the collective unconscious; Ehrenzweig (1971) and the "dedifferentiation of the gestalt"; Neumann's (1971) linking of Freudian and Jungian theories to the creative unconsciousness; and others prove very inadequate in explaining the deeper structure of creativity. Some of the above "classic metaphors" remain heuristically helpful, if they are paralleled with recent anatomical and physiological breakthroughs in the understanding of the mind.

Artists are certainly known to have deep inner vision, and this means they are sensitive to the visionary qualities of mind that brings forth a mixture of image, memory and emotion. However, non artists do dream, have reverie, and are burdened with pervasive moods but may not have the opportunity or the skill to reenact their moods into a work of art.

In the above I have attempted not to isolate scientific knowledge of the brain from an understanding of mood. Konner (1982) states that "our subjective experiences of neural and neuroendocrine events within us cannot be satisfactorily accounted for by a full objective description of those events, for the simple reason that the language of neurobiology is not suitable for the communication of subjective experience; but neither can it exist in the absence of them" (p. 130). Konner goes on to state that perhaps soul is at best a metaphor for subjective experiences and hastens to add that the word "spirit" may also be an acceptable metaphor. I do sense wonderment and even a mystery when reflecting and describing types of images and their imaginal processes in mood which are inseparable from memory and emotion.

Artists and Mood

The type and level of emotional intensity evident in mood vary. It is generally agreed that severe neuroses (Kubie, 1968), too much of a manic high (Fieve, 1975), and deep states of depression (Storr,

1972) can inhibit creative productivity as well as general daily performance. Assertion that artists are mad and neurotic is relatively meaningless unless the particular processes and moods of individual artists are studied. A case in point would be the painter Munch. He had this to say about his deeply melancholy and moving painting, *The Scream*, which evokes fear and despair: "I was walking along with two friends. Then the sun set. . . and melancholy overcame me. My friends went on, I stood alone, trembling with fright. I felt as if a great scream was going through nature." After completing the painting, Munch wrote: "Only someone insane could paint this!" (as cited in Eisenberg, 1973, p. 79).

Munch may have felt he was in a psychotic mood while painting *The Scream*. However, he may have been detached, as mentioned earlier, from verbal modalities and therefore the mood flowed spontaneously, even dream like through images colored by an "orange" melancholia. Studies reflect that the right hemisphere is strongly allied with the limbic system in general. It is also known that imagery, simultaneity, dreaming, syncretism, and synesthesia are oftentimes overshadowed by the dominant verbal tendencies and the general logical operations of the mind. Although we touched upon this earlier it is worth recalling for the emotional levels of mood, deceptively unconscious, are sustained chiefly via sensuous image processes. Many artists speak of becoming lost in their work and when this happens they achieve their best results. Many artists also keep journals for they know that verbal expressions of dreams, daily events, reverie, day dreams and the like keep the memories alive—and memories are inseparable from image, emotion, and mood.

When awaking it is not unusual for a dream to continue, especially if the dream is reenacted and even recorded. When recording and analyzing dream moods it is not difficult to see whey they are so pervasive. In dreaming not only do many different types of imagery occur but they undergo what I refer to as a free configurational interplay with reveals innate imaginal processes of the mind; and the catalyst for the processes are emotions and memories. Today we acknowledge the deep structure of the syntax of language (Chomsky, 1965), and even the sound argument for the genetical basis of language (Lenneberg, 1967). But in regard to understanding inner imagery, we are merely at the threshold. Certainly images are important phenomena of the mind and even if they appear unstable and fleeting, they do appear to have their own syntax and evolve, metamorphose, and transmogrify in endless ways to cause a mood.

A Dream Example

A dream may begin with an image of a spot of bright red blood on a stone lying on frosted autumn leaves. Associated with the combining (condensing) of diverse images mentioned above may be a feeling of grief. Suddenly in the dream the condensed imagery may transmogrify and a free configurational play of images occurs (Day, 1982). The images of blood, stone and leaves transform into the dreamer standing on a craggy and crumbling precipice overhanging a dark sea. Above bright star appears. Here the dreamer of the present moment may feel oneself as a young child but also may shockingly see oneself many years older falling helplessly into a sea. Emotionally not only has the grief taken away hope and youth but prospected future life as precarious. Here simultaneity occurs freely (time and space representation) which is inseparable from memories of the past and present.

Conclusion

In the above dream displacement of affect is also an important quality of the mood of grief. The crumbling rocks, the blood on the stone, the dark sea, etc., are really the emotive spirit of the dreamer. In short, each image of the mind is colored with emotion. To a poetic landscape painter stark black trees against a nigrescent sky may be part and parcel of the mood of the artist being projected onto the canvas.

It is beyond the scope of the paper to continue subjective reporting about mood. However, in this study I have attempted to show the importance of utilizing neuroanatomical studies of cortical and

subcortical areas with phenomenological inquiry. As advancements continue in the knowledge of the brain, there will be a need to combine this knowledge with phenomenological interpretation. With approximately one billion neurons and their interrelated processes, wonderment and mystery before mood and its imagery will never become jaded.

The mirroring of seeing oneself in the other and how this constitutes human identity and consciousness is a central phenomena of teaching. Inthe making of art the student's work is a reflection of the inscape of his or her mind—a kind of naturalism of the psyche. However, this is not a selfish adventure, for it takes the mirroring between teacher and student. One could add magic mirroring here if the impact of the past is also considered. I mention the past for student and teacher, not only have their own personal history, but also discover kinship with other artists. William James speaks of "emotions of recognition" which pertains to the natural appeal one may have for the mood and pictorial qualities of another artist — an empathy with a kindred spirit. Thus, in closing the transformative nature of mood, image and emotion is neither an isolated phenomena between mind and body nor the self with others (history, teacher, tradition, etc.) A sharing occurs, but central to this is the personal mood of the student.

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Chapter 3
Paradigmatic

Paradigm Analysis, Unsolved Problems, and the Call For Intercommunity Dialogue

Karen Lee Carroll
The Maryland Institute, College of Art, Baltimore, MD

Contemporary physicists such as Fritjof Capra (1982) have come to see the world through a systems theory in which the interconnectedness of all things is recognized. One of the shortcomings of professional specialization in education has been a loss of the sense of connection between the various sub-communities within the field. Each sub-community appears to exist within its own world and views teachers, learners, and educational issues through a very specific lens. The paradigms, or constellations of beliefs, values, laws and practices that govern practice and theory, tend to set fields such as art education and gifted education, and potentially art education and the larger educational community, apart from one another. In the interim, the unsolved problems of individual communities and education at large persist, growing ever more complex. Given such a climate, it is useful to note the appearance of a form of research in education which is concerned with the formation of paradigms and the manner in which paradigms govern professional communities.

Too often practitioners will have no conscious understanding of the influences that direct or govern their professional behavior. Where this condition exists, the probabilities of effective practice are diminished. A myopic vision of intuitive, "visceral' practice can bind a community to the tyranny of unknown forces and may leave them without the promise of professional growth and development. The "band-wagon" phenomenon in education is one example which illustrates just how vulnerable a professional community can be. Educators, known for their reactionary and impulsive nature, are so desperate for "new solutions" that a set of ideas can sweep the community in waves well before its merit has been clearly assessed and tested. Rather than solving problems, such notions are likely to throw a community into conflict with itself and the public. When the rearrangements of practice fail to fulfil their promise, the educational community, once again, looses face with the public. In this scheme, neither immediate and pressing problems are solved, nor is profound and meaningful change made.

Paradigm theorists maintain that there are reasons why professional practices are the way the are. Professional communities hold fairly explicit ideas about what is important and how to practice their professions. They can even be adamant in support of their own content areas and instructional processes. Yet, the legitimacy of their claims often appears to be unexamined. More than a method of examining the status quo of a professional community, paradigmatic research is concerned about the structure of revolution and change. If a professional community is committed to its own growth and development, if it wants to understand tensions within the community or between itself and other communities, paradigmatic research may have much to offer.

Offered herein is a distillation of paradigm theory and research drawing on the work of Thomas Kuhn (1970). It is followed by a discussion of paradigm analysis as it was employed to probe contemporary problems bridging the fields of art education and gifted education (Carroll, 1987). Paradigm analysis provided a method for establishing the character of each community and the substance of the corresponding belief systems. Further, through the process of paradigm analysis, it became possible to identify corresponding patterns in the unsolved problems of the two fields and to anticipate how change and growth might be initiated. In short, the study suggests that the fate and mission of these

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two fields in education are interrelated in ways that neither field presently recognizes. The study concludes with a call for inter-community dialogue centered around key issues of mutual interest. Here, the differences of their everyday language and perceptions can be compared and explored.

Kuhn and the Concept of Paradigm

Thomas Kuhn (1970) bases his theory of the structure of scientific revolutions on the concept of paradigm formation and change. He states: "The term 'paradigm'. . . is intrinsically circular. A paradigm is what members of a. . . community share, and, conversely, a. . . community consists of (people) who share a paradigm" (p. 176). For Kuhn, paradigms are the universally recognized ideological achievements that, for a time, model problems and solutions for a community of practitioners. The paradigm, itself, is a promise of successful resolution of the community's problems. It gains in strength as problems are resolved, as the inherent theory becomes more fully articulated, and as some of the ambiguities are resolved. The development of theory, codes, laws, and rules appears to be the hallmark of a mature paradigm. Only when new information which cannot be integrated into the existing paradigm or when problems persist which cannot be resolved, does a crisis arise. Here the community engages in the process of seeking a new paradigm which appears to have greater promise.

The primary function of a paradigm is puzzle or problem-solving. The paradigm identifies the problems pertinent to a community and infers the rules by which these problems may be solved. These rules ultimately decide what the community will regard as acceptable solutions. Sometimes, practice can proceed on the basis of these rules without conscious recognition of the generating paradigm. Paradigms can also guide practice in the absence of rules and ultimately have priority over rules. The concept of paradigm as a constellation of values, beliefs, and practices shared by a community recognizes the presence of a body of collective intuitive knowledge.

This body of tacit or intuitive knowledge is acquired by new members of the community through initiation and education. The community owns sets of shared exemplars and it is through practice in problem-solving with these models that new members are trained to perceive the problems and solutions in a similar way. These unique sets of perceptions form a whole and contribute to a tacit knowing of practice. Kuhn states:

> A scientific community consists. . . of the practitioners of a scientific community. . . they have undergone similar educations and professional initiations;. . . they have absorbed the same technical literature and drawn many of the same lessons from it. . . . As a result, the members of a scientific community see themselves and are seen by others as the men uniquely responsible for the pursuit of a set of shared goals, including the training of their successors (1970, p. 177).

Hence, a generative paradigm gives a community its identity and purpose; it also gives shape to practice. The generative paradigm has several components. There are symbolic generalizations which are expressed visually or verbally and function as laws or definitions. They are part of the community's communication system and allow for a level of efficiency. As these increase in numbers, the paradigm increases in power.

The generative paradigm is also moved by sets of beliefs. The beliefs are embedded in preferred models, analogies and metaphors. They help determine what explanations are acceptable, delimit the roster of unsolved problems, and evaluate each puzzle or problem's importance. Values, on the other hand, determine the importance or worth of various beliefs. Members of a community may share values yet differ in their application. Values also have particular importance when the community is faced with the crisis of evaluating competing paradigms.

The fourth component of a generating paradigm is its shared exemplars. These are used to initiate new members to the practices, articulated theories, instruments, and practitioners upon which operations are modeled. As such, they inform new members of the symbolic generalizations, beliefs and values which are commonly shared among the community. The result of this process of initiation may be the development of a community that functions on what it believes to be fact rather than what may actually be fact. As Kuhn (1970) suggests, "a paradigm governs, in the first instance, not a subject matter but rather a group of practitioners." (p. 108)

Furthermore, Kuhn applies this theory of paradigm formation and change to the historical development of the scientific community. In order to unravel the values, beliefs, laws and practices which have constituted various generative paradigms, he calls attention to the concrete actions and products associated with practice; for example, textbooks, shared exemplars, models, systems, analogies and metaphors, references and citations, problems given attention and problems left unresolved. He asks:

> How does one elect and how is one elected to membership in a particular community? What is the process and what are the stages of socialization to the group? What does the group collectively see as its goals; what deviations, individual or collective, will it tolerate; and how does it control the impermissible aberration . (p. 209)

At the heart of the revolutionary process, he observes a conversion experience likened to a gestalt switch. He suggests that good reasons for choice can provide the motives for conversion and a climate in which it is likely to occur. Discourse among differing groups may even contribute to the conversion process if translators initiate an examination of language, meanings and world views. Coming to know the merits and defects of differing points of view may facilitate persuasion and conversion. Such a translation may also provide the points of entry for the reprogramming that must underlie conversion.

He notes that a theory is usually felt to be better than its predecessors not only in the sense that it is a better instrument for discovering and solving problems but also because it is somehow a better representation of what nature is really like. Kuhn is less convinced of a linear progression toward truth than he is of the ways professional communities structure the pursuit of truth. He sees these communities as the producers and validators of scientific knowledge. What changes with the transition to maturity is not the presence of a paradigm but rather the nature of the paradigm itself.

Paradigm Research and Art Education

The paradigm study that provided the model for the research that will be reported herein was conducted by David W. Baker. In his 1982 dissertation study, *Rousseau's Children:An Historical Analysis of the Romantic Paradigm in Art Education*, Baker tested the utility of paradigm research in an historical context. His analysis focused on the ascendency of drawing pedagogy in American art education. This author's dissertation study, *Towards a Fuller Conception of Giftedness:Art in Gifted Education and the Gifted in Art Education*, (Carroll, 1987) drew on both Kuhn and Baker to form a research method.

Before describing this study, it may be helpful to clarify how paradigm research is different from other methods of systematic inquiry. While paradigm analysis requires skills similar to those employed in a content analysis of the literature, it is best distinguished from other forms of descriptive or historical research by its intent. When is it paradigmatic research? When the researcher wants to know why things are the way they are and how certain professionals have come to see the world in a certain way. In a sense, one might call paradigm research "meta" research. As Kuhn (1970) suggests, education plays a significant role in determining how different groups respond to similar stimuli. He

suggests that by virtue of the conditioning effects of education, different groups of professionals do, in some sense, live in different worlds. Thus, paradigmatic research focuses not only on what is believed, but the world view that colors perceptions, shapes practice, unites a community together, and may even cause conflict within or between various communities.

Paradigm Analysis Applied to Two Educational Communities

In the study conducted by this author (Carroll, 1987), paradigm analysis was employed in the study of two sub-groups within the larger education community:the gifted education community and the art education community. The study focused upon specific aspects of contemporary practice. It sought to determine the nature of the paradigm governing the presence, or lack thereof, of art and art education within the context of gifted education, and conversely, to determine the nature of the paradigm governing the education of the gifted within art education.

The study began with the intuitive and practical sense that something was amiss; something was inhibiting the integration of ideas from the visual arts with ideas about giftedness. At first, it seemed logical that these two communities who shared a commitment to gifted and creative children should have been in close communication and mutually supportive. However, a summative picture of contemporary practice revealed that these two fields stood diametrically opposed to each other on a litany of issues that ranged from definitions of giftedness to the recognition and reward of behavior. The nature of this practice suggests that both fields were tightly governed by their own sets of beliefs, values, laws, and instructional practices. Further, both communities proceeded to engage in practice unaware of the inconsistencies and contradictions their practice represented.

Step One: Analysis of the Character of Each Community

The first step in the methodology of this study involved an analysis of the characteristics of the membership of each community. Examined were: (1) pre-professional training and employment practices; (2)the nature of professional development in each field; (3)the history and theory of each field as characterized in the texts; (4)routes to professional advancement; (5) the nature of research in each field; (6)the organizations and journals of each field; and (7) the avenues by which authorities were recognized. As part of this process, it was necessary to establish criteria that would delimit the number of authorities and documents which would later become the subject of analysis.

The analysis of each community's structure established that their character was sharply cast. Each field attracted new members that came to the profession with certain predispositions, interests, values, and experiences. Each community then proceededto initiate new members in a very specific way. Certain content was mastered, certain skills were developed, and the history of the field and its models and exemplars were digested. Each community then owned its own distinct employment patterns and routes to professional advancement. Ultimately, each community organized itself in order to advance its mission. Authority was assigned to those members who could assist in solving the community's problems and argue its case cogently with others outside the field.

In this analysis, the community of gifted educators was shown to have come from the academic subjects of math, science, history and language arts. They encountered their formal introduction to gifted education at the master's level, absorbing a history rooted in notions of differential psychology and measurement. As members advanced to positions of authority, they became educational psychologists, engaging in empirical and statistical research. They organized special associations to deal with the needs of the gifted as a special population. Authorities in the field were those who could help define and readily argue for special programs based on the theory that these students were so different from their peers as to warrant differentiated instruction. The arts were shown to stand outside the prescribed pathway to professionalization; no course work or skills, let alone interests, were commonly required or factored into the world view of the gifted education community.

The art education community, on the other hand, attracted those with interests and skills in the visual arts and a preference for non-academic behaviors. In the process of training to be teachers of art, these candidates mastered the skills of the artist, identifying models and exemplars from this practice. The theory they absorbed was based on notions of developmental psychology. Within the educational community, they saw themselves as different. They were artist-teachers and every child was seen as an artist as well. As members advanced professionally, they were required to master academic form, and in turn, became empiricists in their research. Authorities were those who could form rationales and models for serving all children, and those who could argue cogently for the necessity of art in basic education. Attention to matters of exceptionality or giftedness were not addressed, except for what these members might understand by virtue of their own personal exceptionality in art.

In sum, it appears that these two communities could be characterized in very distinct ways. In keeping with Kuhn's observation, it follows that both of these communities live, in a sense, in different worlds. Each community masters its essential form, be it scholarship or art, and identifies closely with all that the form represents. Given this as the character of the community, the second step in the methodology was initiated.

Step Two: Analysis of Documents of Each Community

The second step in the methodology involved an analysis of the substance of the paradigms as found in the documents of each community. The analysis focused on two large questions:issues of exceptionality and issues of instruction. The evidence from the two fields subjected to analysis included: (1) reports from practice identifying program models, content and instructional strategies; (2) reports from research; (3) theoretical conceptions of giftedness and talent; (4) exemplars used to describe gifted children; (5) the translation of theoretical conceptions of giftedness into identification practices; (6) theory and content related to gifted education; (7) views on educational responsibility for the gifted; and (8) interpretations of a broader conception of giftedness.

The analysis of this literature revealed patterns in theories, definitions, and exemplars current in both fields. The field of gifted education was shown to focus its energy on issues of identification, elaborating factors and dimensions of academic behavior. Conversely, the field of art education focused on elaborating methods used by artists in a effort to help all children function in an artistic mode. Both fields demonstrated an interest in creative behavior yet rarely called upon each other for help. Persistent in the practice of both fields was the desire to have students perform as its adult members did: gifted educators fostered the creative and independent production associated with adult academics while art educators fostered the creative and independent production associated with adult artists.

In contrast to such characterizations, each field did show substantial discrepancies between the reports from practice and the reports from theory. Specifically, teachers reported gifted children to be multi-dimensional, fluid in their interests and abilities, and capable of moving among different forms of expression. The artistically gifted were reported to include both those who could function easily in the academics as well as those who had difficulty. There was evidence that the artistically gifted were seen as intelligent, and conversely, academically gifted students were reported to respond quickly and well to instruction in the visual arts.

At the theoretical level, both fields moved to definitions and conceptions of giftedness that were categorical and isolationist. Gifted educators, identifying the academically gifted, invested their energy in refining notions about this group with a special interest in distinguishing higher levels of giftedness from less extraordinary levels of ability. Conversely, art educators who identified with the artist, sought to make the case that the artist was very different from the academic. It follows then that gifted educators could assign responsibility for the artistically gifted away. They felt little responsibility for this group and demonstrated little understanding of the education such children might re-

quire. Art educators, when they could muster support, established separate programs forartistically gifted students apart from the mainstream of regular school and their peers.

Step Three: Identifying Unsolved Problems and Points of Convergence

As the third step in this method, it was possible to consider the nature and relationship of the unsolved problems facing each field and to identify points of convergence. In examining the interface of these paradigms, paradigm analysis began to reveal what change is needed and how such change might occur.

The analysis indicated that each of these communities owned unsolved problems that threatened their very mission and existence. Gifted educators have had difficulty in making their case within the mainstream of education, as have art educators. Likewise, they shared some unique problems in recasting the role of the teacher and the intent of instruction. Both fields depart from more classical notions of the teacher as the authority with the content of instruction predetermined by adults. Yet, neither community appeared to recognize the extent to which they shared each other's fate or mission.

The inability to implement a broader conception of giftedness in practice emerged not only as a problem for the gifted education community but one that has implications for the art education community as well. The artistically gifted, as well as other diverse populations, have encountered difficulty in gaining recognition and services under gifted education. On the other hand, art educators were shown to own another problem just as critical, i. e., the inability to fully justify visual arts instruction for all students. Both these problems place each community at risk, and are not, in the end, unrelated.

While gifted educators appeared in need of convincing arguments supporting the inclusion of the visual arts for all the gifted, the art education community appeared to need more information regarding the nature and needs of exceptionally gifted children. In essence, at a very basic level, both communities appeared to need something from the other. In their practice and theory, however, they stood at arm's length, one claiming primacy for academic behaviors and the responsibility for exceptionality in math, science, history, and language arts while the other claimed the primacy of artistic behavior, and subsequently, the responsibility for exceptionality in art.

Given the interface of the problems owned by these two communities, the necessity of inter-community discourse emerges. In spite of their differences, the everyday language of both communities was found to revolve around three very distinct phenomena: The nature of symbolic activity, the nature of knowledge and thought, and the nature of significant forms of expression. These three points provide a center around which an inter-community dialogue could be created. It is the conclusion of this study that both of these communities are positioned for paradigmatic change given the power of their unsolved problems. They also may be uniquely positioned to help each other in such a transition given that they share a view of education that is more romantic than classical. Were they able to talk to one another, it appears that both fields could set about accommodating notions needed to more fully serve their separate and shared missions.

Anticipating Change and Solving Problems

In a sense, a community's unsolved problems reveals its need for change and growth. Kuhn's theory of paradigm reinforces the notion that the main purpose of a paradigm is to solve problems. It follows that the greater the unsolved problem, the more critical the need for change. The unsolved problem that continues to haunt art education, and our colleagues in gifted education as well, is to argue cogently for a solid role within the larger educational arena. Until the role of the arts is more firmly accepted, we can anticipate a struggle with both the larger educational community and its various sub-communities.

The field of gifted education has some strong affinities toward the arts. Yet, it owns unresolved questions related to art education. While many educators working with gifted students sense that the arts are important, they have no theoretical grounding to support such a notion. Thus, they cannot argue for the inclusion of the arts in the education of all the gifted. Secondly, they have no way of thinking about themselves in relationship to those who are artistically gifted.

This study strongly suggests the need for inter-community discourse among sub-groups within the educational community. Since responsibilities overlap, it hardly seems reasonable that sub-communities such as gifted education and art education remain isolated from each other. The study indicates just how critical dialogue across community lines might be. First, ambiguities and unresolved problems in the language are shared by the two communities. The lack of consensus regarding terms such as "the gifted" and "the talented," for example, are signs of discontinuity. More critical issues include the presence of strong biases and unexamined assumptions. Second, certain visceral and intuitive observations from practice get lost in constructs at the theoretical level. Third, individual members within separate communities are always at work on unique perceptions and questions. Communities, with different paradigms and lenses, should share observations and perceptions across community lines.

Inter-community exchange could build an inter-disciplinary sense of community. Knowing and respecting the strengths and perceptions of colleagues within the larger education community may not be unrelated to the larger goal of achieving firmer ground for the arts in education. Hence, it would seem that inter-community discourse is a critical and essential act.

Conclusions

A consciousness of the governing paradigm and competing theories may be critical to the professional growth and development of the art education community as well as other communities within education. Paradigm analysis is helpful in determining how to structure a dialogue across community lines where world views and perceptions have been shaped by very different beliefs, values and experiences. Paradigm analysis can suggest points of entry for a dialogue within or between communities. It may even help identify points of convergence where communities, in spite of relatively opposing paradigms, can find common ground.

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Chapter 4
Philosophical

Scenarios of Art Appreciation

Charles R. Jansen
Middle Tennesee State University, Murfreesboro, TN

The Problem

Art appreciation has become a part of higher education's landscape. Required art appreciation courses provide the bread and butter for most college art departments by supplying the large numbers of students needed to justify (and ultimately finance) small studio classes and seminars. Because of their ubiquity and large enrollments, art appreciation classes have in turn established a lucrative slot in the college textbook market. Such economic facts perhaps explain why the problematic nature of art appreciation has lately received so little attention and why conundrums built into art appreciation courses have been so little discussed. Yet problems connected with art appreciation studies are not difficult to find. They litter the landscape of art education's history and, like most pieces of litter, no one seems to see them anymore.

Many of the people already involved in the art world — the community of artists, historians, critics, aestheticians and educators — while paying lip service to art's importance, paradoxically disparage art appreciation. Such "insiders" often describe art appreciation as a weak reflection of serious (specializing) study within the various art fields. Going a step further, "insiders" at times deride those "outside" as aesthetically insensitive or incapable of understanding the complex theoretical contexts deemed necessary for genuine insights into works of art.

For different reasons, the public — whether interested in becoming more appreciative or not — is often leery (if not in fact contemptuous) of art appreciation. As art education historian Frederick Logan (1955) put it, art appreciation:

> suggests an activity almost impossible to experience for millions of American citizens. A work of art, a masterpiece, is an object of rarity. Most works of art are believed to be in museums; and a few, in the shape of buildings, are in far away cities, frequently in Europe. Hence, to urge the importance of art appreciation is . . . a request to become vicariously excited over a remote object existing . . . only in a small reproduction. (p. 160)

Such negative attitudes toward art appreciation could be, on the one hand, a result of long-standing American attitudes toward the arts. America's Protestant work ethic has made many suspicious of art. Art in America has often been perceived as a field in which there is no real labor (and therefore no real value). Even more extreme, this country's Puritan heritage has left art with a taint of vanity and sin.

In a modern classroom, on the other hand, these lingering historical factors are often reinforced by the specialist's disdain for art appreciation teaching and writing. Indeed, the student may suspect that art appreciation courses attempt something which is wholly alien to American values: to tell people what they should think and feel. In an article concerning the role of tradition in teaching humanities courses, G. Jon Rousch (1969) notes a certain resentment of the past's tyranny over contemporary experience which I suspect is still very much alive.

On the indispensable third hand (one needs so many hands these days), many students seem to view art appreciation courses (however defined or taught) either as a built-in obstacle — part of what one must do to get the degree and start making money — or as a collegiate attempt at entertainment — merely a diversion not to be taken seriously. Such attitudes only increase the felt distance between art appreciation students and their instructors.

Defining "Art Appreciation"

Some definitions suggest that appreciation is best understood as a private, individual mental process of valuation or evaluation. Others point to a more public and shared process of grasping significance or admiring instances of value. Yet other meanings derive from the root economic sense of appreciation (from the Latin appretiatus, meaning priced or prex, meaning price) and that it properly applies not to people but to things.

The difficulties in defining "appreciation" increase when an already ambiguous word is coupled with a second word that is also thought undefinable. Whatever "appreciation" may be, art appreciation represents a type of appreciation and, specifically, the one under scrutiny in this paper. In the visual arts, art appreciation may be taken to refer to the increasingly steep sums artworks fetch in today's market. More often, however, art appreciation refers to a subjective state — or complex of states — that people experience when confronting artworks, especially artworks of certifiable quality or importance.

Of course, art appreciation also calls to mind specific courses of instruction. In this sense, art appreciation typically involves talking about (as opposed to production of) artworks. Generally believed to acculturate and "humanize," art appreciation talk typically revolves around the traditions of Western or other cultures, examining both "great ideas" and a canon of "great works." Study of the latter also necessitates talk of art's technical aspects. Although numerous attempts have been made to justify and advocate doing (that is, making art) as a supplement to talking, and although some teachers continue to assign studio projects, the large number of students in art appreciation courses usually reduces art appreciation to talk. However, what needs to be said has continually shifted since the late nineteenth-century when art appreciation courses established a foothold in higher education.

Attempts to clarify what ought to be said have been complicated by the many branches of human understanding that appear relevant and by theoretical arguments within various academic disciplines. Aestheticians, psychologists, and art educators (including critics, historians and artists) seem to hold widely differing conceptions of what appreciation "really" means. Some aestheticians, for example, point to the apperception of beauty (or significance) through forms and/or expressive symbols. Other aestheticians prefer more psychologistic definitions and identify appreciation with particular feelings or subjective states like pleasure, contemplative calm, or aesthetic distance. Psychologists have historically found emotional phenomena unfit — too "soft" or too "wet" — for direct study (unless they compel attention by dint of pathology). But when psychologists offer opinions relevant to such a common (if complex) phenomenon as appreciation, discussion usually bogs down in controversies about whether or how prior experience, mechanisms of perception, the influences of others, or the subconscious figure in appreciation. Similarly, educators argue over issues as to whether appreciation is an active or a passive process; whether it can be taught or is simply "caught" by "exposure;" whether it constitutes a complementary phenomenon to creativity or an extension of creative processes; whether it is primarily emotional or intellectual in character; and whether it serves the goals of education primarily by expanding self-perceptions or by deepening socio-historical understanding.

To settle such controversies may not be possible, but expanding definitions of art appreciation may make such matters moot. If one studies the history of art appreciation, it could be said that understandings of art have been largely dominated by traditions and that understandings of appreciation have been too little examined as a process of the human mind. In order to develop new approaches to art appreciation, I propose heuristic definitions in response to the fundamental questions of what appreciation is and what it is of. In the case of appreciation, I offer three definitions: one describing beholders, one focusing on interpretative processes, and one incorporating the contextual features upon which evaluations depend. In these definitions, I attempt to sketch some processes of mind I believe to be central to appreciation. The definition of art sketched below complements these senses of appreciation and, as I show in the final sections of this paper, open the curriculum to more appreciator-oriented approaches which, in current classes and textbooks, have received little more than lip-service.

Expanding Definitions of Art Appreciation: Beholders' Contributions

I believe that appreciation, like cognitive styles, may best be understood as dependent upon varying propensities within beholders and as having a number of dimensions. Thus, art appreciation texts would address aspects of beholders — attitudes, behaviors, values, and knowledge or past experiences — and not just aspects of objects beheld. Of course, appreciation has been most often defined in terms of feeling, but doing so places appreciation effectively beyond the ken of psychologists, philosophers, and educators, most of whom seem unable to deal with general emotional processes in any more than a general way. Krathwohl, Bloom and Masia (1964) illustrate the point. While their outline of the components of appreciation provides a more comprehensive definition than any art appreciation textbook, it remains extremely general:

> The continuum progressed from a level at which the individual is merely aware of the phenomena, being able to perceive it. At a next level he is willing to attend to phenomena. At a next level he responds to the phenomena with a positive feeling. Eventually he may feel strongly enough to go out of his way to respond. (p. 27)

Krathwohl, Bloom and Masia continue, noting that the individual goes out of his or her way because the experience is perceived as valuable and eventually is preferred for that reason.

The value of this behavioral overview of appreciation is that it defines appreciation in process terms. I believe a multidimensional analysis of appreciation along lines sketched by cognitive styles research holds the key to understanding how this process operates. What feelings appreciation involves may be intelligible as a meaningful cross-connection (synchronicity) of dimensional variables — when, for example, prior knowledge, positive attitudes and the values elicited by some context form a pattern or mind-set that echoes metaphorically in the stimulus. Such an analysis of appreciation would explain the spontaneous quality appreciation often has and its intimate connections with insight and self-knowledge.

Expanding Definitions of Art Appreciation: The Role of Language

In another sense, appreciation may be fruitfully understood as bound to language and language uses. Particularly in higher education, where we seek to draw out appreciation (to externalize it), language is most often its medium. Language, especially when refined into preferred rhetoric, shapes (and reshapes) the meaning of appreciation. Throughout the history of art appreciation studies, the persistence of particular words or phrases in course descriptions and textbooks betray favored assumptions, just as the emergence of new descriptors denote developing interests among experts. For example, in the last century when professors sought to find a secure niche in higher education, there was much talk about art's reformatory powers — art as a moral agent and fittingly a partner in the education of the higher (spiritual) faculties. And, when in the earlytwentieth-century higher education was pressured to provide a practical education, that is, one suited to economic growth, there was new talk about preparing consumers for a life of (enlightened) consumption (see Jansen, 1991). Among current authors of art appreciation textbooks, John Adkins Richardson opens appreciation to this insight. In his examination of selected terms for discussion, he indicates an interdependent relationship between art talk and what appreciation means, and notes the corollary of this insight: that a particular description of something depends in some significant ways upon what one is interested in saying. He also notes, as in his discussion of artistic conventions, how language (visual or verbal) is affected by social, political, and particularly economic influences (see Richardson, 1986, pp. 36-56).

Arthur Danto (1981) in his Transfiguration of the commonplace suggests that at the center of art lies metaphor and that discourse on style or expression, such as rhetoric, depends upon metaphoric uses of language. In this sense, authorities in art appreciation have been right to focus of the language of art but, by narrowly defining this language in terms drawn from formalism or expressionism, and from Gestalt or psychoanalytic psychology (see Efland, 1979), they have missed a significant element. Better would be a close examination of the figurative way art terms are related to their refer-

ents. The externalizing of appreciation by means of language may hold some interesting regularities even if the internal processes of appreciation are highly idiosyncratic and enigmatic.

Expanding Definitions of Art Appreciation: Nuance and Ambience

A third way to understand the appreciation of art is in a sense quite removed from individual responses. Appreciation, like art itself, is a highly conventionalized activity. When appreciation is discussed, it is always discussed from some point of view which may or may not agree with current authoritative judgments. In other words, appreciation is always embedded in a context and the context in many cases is a controlling factor determining what appreciation is.

Stanley Fish (1982) in his *Is there a text in this class?* defines the artworld as comprised of "interpretive communities" whose power it is to specify (by conventions) what constitute the facts of art, valid procedures for interpretation and criticism, as well as legitimate sorts of involvement. In short, interpretive communities stipulate what constitute both art and appropriate responses to art. Neo-Marxists find very different values in Lucas Cranach's work, say, than do formalists.

These responses, Fish maintains, are not determined so much by the object of appreciation or individual processing, but by predominating frames of reference to which individuals are susceptible or to which they may be persuaded.

To understand appreciation, then, we must understand the traditional,regulative, and constitutive conventions (see Stephen Mailloux, 1982) which create appreciation in particular contexts of time and place. The assumptions of formalist aesthetics and Gestalt psychology in art appreciation studies, for example, are the grounds for one such set of conventions and have established a powerful interpretive community in the contemporary artworld, but they are not the only grounds, nor the only interesting conventions.

A point that could be extracted from each of these perspectives on appreciation, while obvious, is still worth stating: appreciation inheres in people, not in things. Consequently, to teach appreciation largely by reference to its object (as Gestalt/formalist assumptions require) or by reference to artists as though they alone mattered (as psychoanalytic/expressive assumptions suggest) either means making the purpose of art appreciation courses into something other than appreciation or flying by the seat of one's pants. Both are too often done.

Perhaps the greatest lesson of art is the lesson of understanding. But saying this is not enough. Rather it must be said that the world — no less than art — is subject to varying interpretations, that what we are looking at depends in a strict way on what we are looking for, that "appreciation" is coming to know the interests that supply the context for one's values, attitudes, beliefs. Let "appreciation" make an epistemic point, one that necessitates the switch to hermeneutic and critical modes of thought, as Jürgen Habermas (in Schubert, 1986) has defined them. Interpretation and criticism should not be simply, or even primarily, the acceptance of inherited tools, methods, or conclusions, but a disposition of mind to ask interesting questions, to lay bare structures of interest.

Redefining Art

At this point I turn to what appreciation is *of* and attempt to frame a definition of art appropriate to an expanded idea of viewers' contributions and an extended arena of appreciation's purview. It is customary in many art appreciation courses to devote at least part of the class to presenting artworks as a reified (and over-simplified) history. But, at least in relation to literary studies, Roland Barthes (1977) suggests this may be an error. In theory, Barthes contends that the search for sources and influences too often confines the sense of artworks to originating circumstances and authority, fixing artworks in paternal relationships, settling them and perhaps ending their lives. In practice, the historical approach too often reduces the wealth of art's experience to memory's store and the spectrum of beholder activities to passive absorption.

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It is equally customary to teach art appreciation classes as if the supreme goal were to produce new consumers of artworks who make "good" choices in the marketplace because they know how things are made and judged, or to produce novice cognoscenti who demonstrate their status as acceptable participants in the artworld by speaking about artworks in the preferred jargon. But Barthes (1977) (again in the context of literary studies) would also believe these to be wrong directions:

> The work is normally the object of a consumption. . . . The reduction of reading to a consumption is clearly responsible for the 'boredom' experienced by many in the face of the modern ('unreadable') text, the avant-garde film or painting: to be bored means that one cannot produce the text, open it out, set it going. (Barthes' emphasis, pp. 161-163)

If the largest goal of art appreciation is that students — whatever their future traffic with art — take an active stance in the presence of artworks or see a legitimate place for themselves in an artworld, then Barthes' essay entitled *From Work To Text* suggests that the concept of a "work of art" itself must be revised. Speaking of an alternative to the literary work, Barthes (1970) asserts:

> . . . Text . . . decants the work (the work permitting) from its consumption and gathers it up as play, activity, production, practice. . . . We know that today post-serial music has radically altered the role of the 'interpreter', who is called on to be in some sort the co-author of the score, completing it rather than giving it 'expression'. The Text is very much a score of this new kind: it asks of the reader a practical collaboration . . . (pp. 162-163)

The new understanding of art that Barthes sketches seems very pertinent to the goals of art appreciation as they are generally enunciated. The question is whether some concept of art can be developed parallel to Barthes' notion of Text. As a candidate concept, I explore the concept of art as Object.

If, as Barthes assumes, responsibility for getting meaning "going" resides with the beholder (rather than with the artist), then the artwork must be cut loose from its originating contexts to become Object. Just as the word "text" as found in "textbook," for example, is not Text in the sense Barthes describes, so too, Objects must be distinguished from mere things and objects d'art. In this project of definition, Michael Fried offers expert guidance.

In his article *Art and Objecthood*, Fried (1967) seeks to elucidate the qualities of "literal" art which he sees as antithetical to the true and authentic spirit of Modernism. As he draws the distinction, the difference is between artworks that maintain their status as Objects and artworks that seek to "defeat" their Objecthood. Although Fried disparages Objecthood as a condition to be overcome in art, his definition of it nevertheless provides a concept of art particularly suited to art appreciation studies.

Fried's attack on Objecthood is, in fact, only one prong of his campaign against a quality in art he calls the "theatrical," the true nemesis of (Modern) art, a quality marked by a concern with the actual circumstances of the beholder. According to Fried, the experience of "theatrical" art "is of an object in a situation — one which, virtually by definition, includes the beholder" (Fried's emphasis, p. 445). The problem for Fried, as for many other proponents of formalism, is that art must never be subservient to circumstances, or to anything else. Believing that true art does not recognize the presence of the beholder, Fried juxtaposes "true" art's independence with "literalist" art's relations with the beholder: "literalist works of art must somehow confront the beholder — they must, one might almost say, be placed not just in his space but in his way" (p. 446).

Fried's analysis of Objecthood parallels in a striking way what Barthes says about Texts. In Fried's discussion of Objecthood, the emphasis falls on connectedness, an existential rootedness in situations, that seems to make Objects (as opposed to works) of art very similar in nature to Texts. When situations change, art Objects necessarily reopen and renew their interpreted sense, as do Texts. Further, Objecthood is a condition in art inextricably bound to the beholder whose presence —

whose world — informs the experience and constitutes the art. The beholder produces both art Object and its situation, sets them going. Situations in which artworks are encountered are his (or hers) and, as such, are presumably responsive to the bundles of concerns that people carry with them.

The implicit model here — though one explicitly denied by Fried — is very close to Dewey's conception of art experience. By emphasizing Objecthood, we bring to the foreground art's interdependent and transactional character. By emphasizing Objecthood, we reconceptualize art in a way that highlights art's mutability, its susceptibility to human presence. Compared to conceptions of art as reified work (or hypostatized history), art as Object offers a conception better suited to art appreciation's goal of an active beholder and affirms each beholder's legitimacy in an artworld. In Fried's words, to emphasize Objecthood is to put art Objects in people's way and thereby to demonstrate that people produce much of the experience they have (see p. 448).

Indeed, Fried's "Objections" provide a theoretical foundation for refocusing what many in the artworld do on the authority of their "membership" in the artworld. Particularly as teachers and especially in large classes, "non-members" are asked to see art through more expert eyes, that is, to see art through others. With the concept of Objecthood, however, the nature and authority of the expert's vision become problematic and simply another dynamic of the situation to be explored. Objects of art bring forward the interests we have in art and lead to productive questions of how those interests shape what we see "in" and say about art in classrooms, or elsewhere.

Art education, of course, is not Fried's interest. Yet, what Fried so disparages in Objecthood seems promising for the teaching of art appreciation. According to Fried (1967),

> [T]he beholder is made aware of the endlessness and inexhaustibility if not of the object itself at any rate of his experience of it. This awareness is further exacerbated by what might be called the inclusiveness of his situation, that is, . . . that everything he observes counts as part of the situation and hence is felt to bear in some way that remains undefined on his experience of the object. (Fried's emphasis, p. 458)

For purposes of education, these conclusions about the nature of Objecthood seem very conducive to the principal goals of art appreciation studies: that beholders should come to see art as providing inexhaustible experiences, experiences which are inclusive in the sense that no one and no thing is necessarily outside of the art world or its operations. Put another way, Objecthood encourages an ability to see Objects (all objects) as having qualities of art and all people as (potential) mediators of art. Again, this seems close to Barthes's theory of Text:

> [T]he Text is that space where no language has a hold over any other, where languages circulate. . . . [T]he discourse on the Text should itself be nothing other than text, research, textual activity, since the Text is that social space which leaves no language safe, outside, nor any subject of the enunciation in position as judge, master, analyst, confessor, decoder. (Barthes's emphasis, p. 164)

The inclusive and "decentered" relations between beholder and Object (as well as the social relations between beholders) may be undefined in principle but, in a particular experience, need not remain so in practice.

Re-reading Fried through Barthes's eyes yields important insights for those who teach art appreciation. If art is not given the special ontological status of being always and only something Other, if art is not extracted from ongoing situations in which it is such a potent part, if art is not removed from shifting human interests by accolades of timelessness and universality, then the appreciation of art becomes something graspable, imaginable, doable. Like Barthes's Texts, Objects of art become productions which beholders "set going" by means of understandable interests or, as Barthes would be quick to add, by means of play. If Objects are freed from their covert appropriation by artworld insiders for their serious professional purposes, Barthes' concept of reading as playing may indeed suggest productive teaching/learning strategies for looking: " 'Playing' must be understood here in all its polysemy: the text itself plays (like a door . . .) and the reader plays . . . the Text as one plays

a game, . . . also playing the Text in the musical sense of the term" (Barthes's emphasis, p. 162). More than exercises in memory or consumer choice, the variegated activities of play ultimately tap the mind's creative resources. The result of such play, Barthes suggests, is a reduction of the distance between making and appreciating art. Artists who make artworks are neither disinterested nor immune to playful responses. There seems no good reason why appreciators should be.

If the goals of art appreciation studies are to activate beholders in the presence of art and to develop more confident perspectives on (or participation in) the artworld, then current approaches that focus on artworks and artists must give way to approaches that focus on (art) Objects whose meaningful existence depends on playful relations with beholders from all walks of life, in and outside of the artworld. And, if the goals of art appreciation include some understanding of art, then teachers may find unavoidable a larger exploration of the mental and social worlds to which art as Object is responsive — worlds of varying interests, perceptions, and purposes that produce not only art, but also what teachers, authors and students may believe to be fundamental, historical, and important.

Scenarios of Art Appreciation

Long-standing artworld assumptions have effectively marked out an academic turf for art teachers and scholars who claim they hold the keys to our cultural heritage. Their specialization has adapted them to the niche they now occupy in academe and suggests that there is indeed a discipline to art and a distinct body of knowledge which forever justifies art's inclusion as a separate department in the hallowed halls of higher education. Thus entrenched, teachers and scholars have perpetuated predominantly Gestalt/formalist and psychoanalytic/expressive views not only among artists and historians, but also among prospective teachers. Such factors have made it difficult to identify fundamental problems in art appreciation studies and to develop new definitions that might re-open the "discipline" of art to new appreciations. In consequence, curricular reform has been stymied.

By shifting fundamental psychological and aesthetic assumptions, it becomes possible to discern directions in which a reformed art appreciation might go. New cognitive understandings of mind, together with long-established, but officially disparaged pragmatic aesthetics may offer ways to refocus art appreciation. Such assumptions in art appreciation studies would focus on the effects of artworks, real and imagined, as opposed to how artworks achieved them; such assumptions would be clearly concerned with individual and social circumstances, both past and present, whose definition would necessarily comprise a significant part of the course; and, such assumptions would more likely view art as importantly related to worthwhile personal and social goals. Such an emphasis in art appreciation studies would restore "cognitive" to its broader meaning as all processes "through which the organism becomes aware of the environment... [and]... involved in knowing" (Eisner, 1985, p. 98).

The definitions of appreciation and art formulated in this paper are consonant with an approach based on cognitive/pragmatic assumptions and frame new scenarios of art appreciation that put the novice in the picture, incorporating a "bottom-up" construction into any "top-down" structure of knowledge. While much research remains to be done to flesh out the variables of a bottom-up approach, some aspects of students' responses to artworks are already known. In a large statistical study of student responses, Clements and Smith (1968) distinguished four types of responses to artworks:

1. **Emotional responses**: artworks are framed by the perceiver's mood at the time of viewing by other subjective states which governresponses. Aspects: more likely to occur for women than men, leads to variable responses and responses which dwell on the feelings an individual projects into an artwork.

2. **Associative responses**: art as a springboard for reverie and associations with childhood, religious meaning or some other association which may or may not be related to the artwork in a way that others could have similar responses. Aspects: a tendency to see the artwork as a story-telling device, a monologue on the artwork more often than a dialogue with it, tastes similar to one's parents, conservativism and a preference for representational imagery.

3. **Novelty responses**: characterized by a taste for art that is unusual, even shocking. Aspects: marked by "a desire to collect a great diversity of different styles of art and an ability to analyze design qualities of an art work" (p. 113), little interest in identifying objects represented in an artwork, a strong defense of modernist art, a general interest in novelty and a liberal outlook.

4. **"Aesthetic" responses**: vivid and intense appreciation of art by bringing to it strong emotional responses found in the artwork. Aspects: "to lose one's self in art, to empathize, to put one's self in the picture, to understand design qualities, to show eagerness and interest in art, to come from a family which had art objects in the home, to form dissimilar tastes from one's parents, and the intention to spend money for art in one's future life" (pp. 110-111).

Clements and Smith (1968) note about these types of responses: "Most investigators conceive the types more as factors or dispositions toward responding rather than mutually exclusive categories. Thus an individual has more or less of each of the dispositions — seeking the meanings of the work, admiring its plastic qualities, having his [or her] feelings reflected by the work, or empathizing with the feelings and quality of the work" (p. 109).

Here, then, are some of the appreciative potentials all people share whether expert or novice, teacher or student. With these understandings, the next step in reconceptualizing the curriculum of appreciation studies is to cross these appreciative potentials with the new definitions of appreciation I have outlined. In this way, top-down and bottom-up dimensions of art appreciation create a matrix of scenarios that courses and textbooks could explore. (See Matrix I)

MATRIX I: EXPANDING ART APPRECIATION STUDIES

APPRECIATIVE RESPONSES	DEFINITIONS OF APPRECIATION: appreciation as descriptive of beholders -- about their contributions & behaviors leading from awareness to valuing	appreciation as interpretive -- about special uses of language leading from statements of novices to those of experts	appreciation as evaluative -- about contexts & the conventions of interpretive communities leading from the viewer's world to the artworld
appreciation as the projection of present feelings	identifying Objects that have strong positive & negative aspects & seeking the sources of these feelings in present contexts as well as in forms & iconography	reviewing ways of expressing personal & group feelings** & the ways feelings color Objects; also, examining feelings for commonalities & eccentricities	assessing "community values" (in the classroom, the family, the town, of the minority/majority, etc.) as feelings & the light these cast on Objects; assessing the role of feelings in experience
appreciation as personal/social associations	identifying Objects that inspire associations & exploring the sources of these in prior experiences as well as in forms & iconography	reviewing ways of expressing personal & group associations** & the ways associations color Objects; also, examining associations for commonalities & eccentricities	assessing images of communities (of classrooms, families, towns, minorities/majorities, etc.) & the light these cast on Objects; assessing the effect of images on experience
appreciation as novelty awareness	setting the new (new Objects) against a background of viewers' preferences & visual experiences as well as against the backdrop of art history	inventing new terms (metaphors, metanyms, etc.) to describe novel Objects or aspects of Objects; examining the strengths of new words in making experiences meaningful	assessing what is new (new Objects) against a backdrop of stereotypes & received wisdom; assessing the significance of novelty in experience
appreciation as "objective" awareness	honing perceptual skills on Objects & developing abilities to express a broader vision in increasingly refined, personal ways** as well as in academic ways	acquiring the vocabulary & concepts which both traditional & revisionist experts use to make meaning; examining the strengths of these words in making experiences meaningful	assessing the critical/historical conclusions & opinions of "official" interpretive communities (such as those represented in texts); coming to understand their power over experience

** This would include the possibility of creative involvements, that is, art appreciation-by-doing.

In Matrix I, I would note that the traditional emphases found in contemporary art appreciation textbooks and courses are included in the bottom tier. I would also point to the other directions framed in this matrix that art appreciation studies and textbooks could pursue. These more cognitive and pragmatic directions broaden art appreciation considerably, and thus build bridges between the artworld and the real world.

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As an alternate matrix for art appreciation, the three definitions of appreciation which I have proposed might be subordinated as bottom-up dimensions by yet broader definitions of cognitive functioning — such as the three modes of inquiry described by Jürgen Habermas (in Schubert, 1986): empirical/analytic, hermeneutic, and critical — which would assume the position of top-down generalities. (See Matrix II) Again, the matrix incorporates current emphases in teaching and writing for art appreciation (in this case, in the left column), but goes beyond these to suggest ways in which art appreciation could also seek to build other levels of awareness.

MATRIX II: OTHER DIRECTIONS FOR APPRECIATION

DEFINITIONS OF APPRECIATION	MODES OF INQUIRY: empirical/analytic mode of inquiry (serving technical interests)	hermeneutic mode of inquiry (serving practical interests)	critical mode of inquiry (serving emancipatory interests)*
appreciation as descriptive of beholders -- about their contributions & behaviors leading from awareness to valuing	to describe general types of responses & the workings of the mind (emotions, associations, problem-solving, decision-making, & creative functions)	to identify a wide array of individual interpretations, sorting out aspects of meanings derived from objects & those from viewers' experiences	to locate pre-conceptions pre-judices, mental blocks, etc. (& their sources) which can prevent perception of alternate possibilities
appreciation as interpretive -- about special uses of language leading from novice statements to expert statements	to explore the senses of widely used terms & methods used to distill meaning in art experiences, art history, & art criticism	to collect a wide variety of "offical" & "unofficial" interpretations, sorting out aspects of meanings derived from objects & those from language	to speculate on possible social, political, & economic interests embedded in language which can muzzle alternate possibilities
appreciation as it relates to contexts -- about the conventions of interpretive communities leading from the learner's world to the artworld	to investigate the structures & practices of familiar groups that influence the senses of objects as well as the salient aspects of typical situations in which those senses arise	to explore the artworld as an ecology of groups with diverse interests, sorting out aspects of meanings derived from objects & those stipulated by group interests	to assess the biased choices (of artworks, of words, of preferred experiences, etc.) by artworld groups which can foreclose alternate possibilities

* All possibilities listed here free viewers in some way to explore artworks as indeterminant Objects.

The new scenarios for art appreciation suggested in the above two matrices move toward possibilities already envisioned by some curriculum theorists: toward the new senses of community touched upon by Macdonald (1974) in which people would learn to speak forthrightly (Greene, 1985) and learn to think in an "undisciplined" way (Vallance, 1985).

By moving toward these possibilities, the study of art may in fact teach unique ways of knowing and offer deep insights into our cultural heritage that teachers of art appreciation and authors of art appreciation textbooks have long sought to engender. Perhaps would-be appreciators would be more likely to see the artworld as an open forum, one where they might stand and converse with others about things that matter.

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Chapter 5
Dialectical Illumination

Dialectical Illumination: A Method for Analyzing Representations of Old Age

Heta Kauppinen
Del Oro Gallery, Santa Fe, NM

Abstract

The method of dialectical illumination represents an exchange of views between art and gerontology. It includes analyzing formal and expressive aspects in representations of old age through gerontological theory. The analysis proceeds from the description of subject matter to the iconographical and iconological analysis. Questions leading to the identification of two different or opposing conceptions of the nature of old age are explored. The analysis can bring forth the artist's ideas new to gerontological theory. Outcomes from the analysis, thus, can feed back to gerontological theory suggesting new prospects for research. Through dialectical illumination, gerontological theory can be elucidated on one hand. On the other hand, discoveries of artists' unique insights in old age can play a heuristic role in anticipating new concepts in gerontology.

In several recent works (Kauppinen, 1991; Kauppinen, 1990; Kauppinen & McKee, 1988; McKee & Kauppinen, 1987; McKee, in press), my coauthor and I established a number of propositions about the relevance of works of art to the study of old age. We argued that observations and representations of old age by visual artists have anticipated many important observations and concepts of current gerontological study. The tension between active and disengaged lifestyles in late life, life review, integrative understanding,and intergenerational passage have all been explored in the artistic record of human aging. The purpose of this article is to describe the method of inquiry used in these works for study of various aspects of old age through art. First, the background of the study of old age and art is explored. Second, method is highlighted. Third, the rationale of using the method for its purpose is examined. Fourth, the propriety of the method is discussed. Fifth, the method is featured in connection with examples of its application. Finally, possibilities for further applications of the method and its significance in art education are explored.

Background

Studies on old age and art fall in two major categories: (1) older adults' expression in art and (2) analysis of representations of old age. The category of older adults' expressions in art includes studies on the old age style of artists (Clark, 1972; Cohen-Shalev, 1989), elderly artists' creative achievement (Crosson & Robertson, 1983; Barret, 1985; Berman, 1983; Genser, 1985; Munsterberg, H. 1983), psychology of creative activities in art (Bertman, 1989; Butler, 1974; Kastenbaum, 1989; Kauppinen, 1990), and studies related to lifelong learning (Bloom, 1982; Greenberg, 1987; Hoffman, Greenberg & Fitzner, 1980; Jefferson, 1987; Kauppinen, 1988). The category of analysis of representations of old age includes phenomenological analysis(Philibert, 1974), comparative analysis be-

tween cultures (McKee, in press), aesthetic analysis of portrayals of elderly persons (Bonafoux, 1985; Clark, 1962), and analysis of representations of old age through gerontological theory (Kauppinen, 1991; Kauppinen, 1987; Kauppinen & McKee, 1988; McKee & Kauppinen, 1987). The method for the analysis of representations of old age through gerontological theory is featured in this article.

Method

The method for exploring old age through works of art represents dialectical illumination, an exchange of views between art and gerontology. It includes analyzing formal and expressive aspects in representations of old age in the context of gerontological theory. The analysis is conducted on three levels which are description, iconographical analysis, and iconological analysis. The three levels of analysis are based on Panofsky's (1955) synoptical table of three types of meanings: factual subject matter; literary themes and symbols; and metaphorical content. The examination of metaphorical content applies Philibert's (1974) phenomenological approach to images of aging. First, the factual subject matter and formal aspects are considered. It is defined whether the work's major theme is old age and whether the work contains sub-themes of old age. Motifs and formal aspects in the composition are described.

Second, literary themes and symbols are identified. The event depicted is narrated and its possible mythological or religious content specified. Religious, mythological and secular meanings of objects and things are examined. Finally, metaphorical content is explored. Questions leading to the identification of two different or opposing conceptions of the nature of old age are useful. For example, a question may be asked what importance does the artist attribute to the physical changes of aging. Does the artist believe that in the process of growing old physical changes have a primary role? Or does the artist recognize that changes in cognitive, emotional, social, and spiritual levels also are important? Does the artist present aging primarily as decline, process of destruction, degradation, and deterioration, or as an opportunity for personal growth? Is old age presented as unavoidable calamity to which a person must submit and endure, or as a process that can be turned into a constructive purpose? Does the artist see the aging process as leading to social growth or social contraction and making some positive or negative difference in society? How does the artist conceive the relations between the generations? These kind of questions can be helpful in formulating meanings of major themes and sub-themes in representations of old age. In terms of discovered meanings, the artist's expression about old age can be at least partially understood. A thorough examination can bring forth the artist's ideas new to gerontological theory. Outcomes from the analysis and interpretation, thus, feed back to gerontological theory suggesting new prospects for research. Through dialectical illumination, gerontological theory can be elucidated in the context of works of art, on one hand. On the other hand, discoveries of artists' unique insights in old age canplay a heuristic role in anticipating new concepts in gerontology.

Rationale

The rationale for the use of dialectical illumination is based on the need to expand gerontological study from the field of behavioral sciences to other fields of study, especially to the field of art. Several problems must be addressed. First,there is the problem of the relative newness of gerontology. Methods suitable for studying the aging population are needed. The application of such a new method as dialectical illumination to gerontological study can contribute to the development of theory. Another problem is the older adults' unique mental abilities which are difficult to define and measure (Fozard, 1972; Kramer, 1983; Woodruff-Pak, 1989) and of which a large number may still remain undiscovered (Arlin, 1975; Clayton & Birren, 1980; Labouvie-Vief, 1985). Artists' insights into old

age, as expressed in their works, can provide useful information. Third, there is the problem of the urgency of aging study provoked by the rapidly increasing portion of older adults in the general population. For example, in education, there is a pressure to explore new avenues to meet the growing educational need of older adults (McClusky, 1974; Thornton, 1986). Art can be a field for such exploration. Specifically, there is the need to increase gerontological study in the field of art. Gerontological studies of such literary works as novels, short stories, poems, plays, and biographies appear frequently while such studies of works of art have been rare. The fourth problem derives from Western blindness to old age which extends to representations of it in art. We tend not to notice older people around us, neither are we aware of them in works of art (Clark, 1972; McKee & Kauppinen, 1987; McKee, in press). Nevertheless, artists have frequently depicted old age. It would be difficult to find a major artist who has not given at least some attention to it. Some, including Rembrandt, Rubens, Maes, Goya, Daumier, Kollwitz, and Modersohn-Becker created numerous portrayals of aging. Many other artists, who did not devote major potions of their work to aging, based some of their strongest and most memorable images on it. Leonardo, Ghirlandaio, Durer, Velazquez, La Tour, Manet, Degas, Vuillard, and Picasso are examples. We need to cultivate a more analytical awareness of what artists have observed about old age and what they have tried to express about its meaning.

Propriety of Method

How appropriate is the method for its purpose? How does the method make it possible to discover in art worthy views about old age and to obtain heuristic ideas about old age? One problem is whether art can illuminate gerontological theory. It has been argued that art is both creation and discovery (Scruton, 1983; Tillich, 1987). Art discovers and shows the discovered realm of reality in forms which are taken from ordinary reality but simultaneously point beyond it. It transforms ordinary reality in order to give it the power of expressing something beyond itself. Thus, a representation of an older person can illuminate aspects of the experience of old age and express elements which have formed the life of this individual. Another problem is whether art can anticipate undiscovered aspects of gerontological theory. Gerontology is an emerging field. Systematic research in the field began early in this century and many of the early findings have been revised recently (Erikson & Erikson, 1978; Jarvik, 1988; Labouvie-Vief, 1985; Woodruff-Pak, 1989). In light of the newness of the field, aspects of old age represented in the earlier art, now identifiable through gerontological theory, can be considered as heuristic. That art can be anticipatory has been argued in aesthetic theory (Tillich, 1987; Clark, 1960; Wollheim, 1968). The argument is based on the conception that artists' intuition helps them make unique observations which can be heuristic. Artists do not merely express what is already known in their time but are aware of and express elements and dynamics which are later defined in science. Artists' expressions are selective. What the artists record about old age requires either conscious or intuitive choices of some aspects as more worthy of attention than others. This selection can provide underlying ideas of what old age is.

Fig. 1 - Daumier, Honore. *The Amateur*, 1865. Metropolitan Museum of Art, NY.

Application

The application of dialectical illumination can be described, for example, through analyzing a series of pictures Daumier created about older peoples' ventures in art. Daumier explored the topic especially in lithographs of the period 1850-1872 and in many watercolors, drawings, and oil paintingsof the same period (Larkin, 1967). The analysis of the factual subject

matter opens up Daumier's observations. He shows older people visiting museums, galleries, and other places where art is displayed. They contemplate art (Fig. 1), converse about it, examine and judge art. They create and collect art, advise and teach about art. Where do these older people find art? Daumier shows older people in salesroom and saloons of art, in museums and galleries, in the home of the bourgeois and artists' studios, in art schools and connoisseurs' collections, at art auctions, and in outdoor settings.

Who are the old art lovers Daumier chose to depict? The iconography denotes many of them as humble and common people. Some are self-made connoisseurs or amateurs of art, some are seekers of money making opportunities in art, some seem to belong to a circle of art friends. Daumier also portrayed older professionals of art, teachers, artists, critics, and dealers.

The iconology of Daumier's representations suggests several major themes which reflect important aspects of gerontological theory. One manifests the importance of the elderly in transmitting experience and wisdom to younger people. Another expresses old age as the time of harvest years. Still another communicates the need of reviewing one's life in old age, contemplating the importance of its events and reflecting their meaning. Representations of elderly artists manifest as a theme the presence ofproductiveness and creativity in older people and emphasizes the importance of the creative arts for them. Scenes about older persons exploring works of art suggest the theme of the acquiring of wisdom. In these scenes, works of art can be seen as various sources of wisdom. One more theme conveys an idea of older people who are able to transcend trivialities in their daily lives and aspire to enlightenment, ideals and spiritual values. The theme implies that this can evolve through art.

Themes in Daumier's works can be analyzed from current gerontological theory. But in his works, there are aspects which have not yet been defined in gerontology and which can be seen as heuristic to gerontological theory. For example, there is the issue of whether art can become a source for the acquisition of wisdom for older individuals. Another unexamined issue is the meaning of art in older individuals' transcendental experiences.

Fig. 2 - Schongauer, Martin. *Holy Family*, 1474-1480. Art History Museum, Vienna

Martin Schongauer's *Holy Family* (1474-1480, Vienna. See Fig. 2) has religious subject matter and its motifs represent carefully selected iconographical symbols. The factual subject matter contains a mother holding a child. They are seated in the center of the scene. The mother has a bunch of grapes in her hand and a book on her lap. In the background, an old man gazes on them. He holds a sheaf of wheat. Beside him there are an ox and ass. Other motifs include a basket of grapes, cane, and a wine pitcher. The iconography of the work based on conventional Christian symbols (Cirlot, 1971; Hall, 1974) conveys the biblical story of the Holy Family; Virgin Mary, the Child, and St. Joseph. The ox and ass refer to pagan religions while grapes in the Virgin's hand symbolize the eucharistic wine. The wine pitcher refers to Calvary. The book symbolizes the author-ship of God as well as the history of events; the Virgin reads a book at the Annunciation. The basket of grapes and cane allude to the Flight to Egypt and the massacre in Bethlehem. An interpretation of the iconography refers to the resolution of religious conflicts and salvation through Christianity.

The iconological interpretation discloses a more general human significance of Schongauer's work. The grand diagonal in the composition connects the three ages: childhood, adulthood, and old age with the images of the cane and basket of grapes. The cane refers to the quest of life and the basket of grapes represents experience and learning harvested. The book stands for study and knowledge while the ox and ass allude to strength and patience. The old man holds the sheaf as a symbol of maturity. A theme in Schongauer's work refers to human growth and endurance required for achievement of mental and spiritual maturity.

The various elements brought together in a harmonious entity in Schongauer's work express another theme. There is unity of interests between generations and equilibrium achieved through harmony between them. Equilibrium is not static nor permanent in human life. Maintaining it requires constant adjustment and change. The theme suggests the necessity of continuing assessment of what issues are vital for all generations in the cultural and social change and how to harmonize various interests and needs of the generations.

Significance in Art Education

Study of representations of old age through gerontological theory has direct significance in research on lifelong learning in art. For research on lifelong learning in art, representations of old age open up an abundant resource. Artists have expressed numerous themes of old age. An artist can explore a theme from different viewpoints in a number of works and bring new ideas to each work. Study of representations of old age can disclose unique aspects which can be explored further through other research methods. Exploring these aspects can contribute to the understanding of older adults' experience of art and increase knowledge of older adults and the aging process. Representations of such themes as wisdom in old age, acquisition of wisdom, integrative understanding,life review, thechildlike old,a pilgrim on the way, transcendetal experience, and old age as time of transitioncan convey ideas for further study on older individuals' mental development. Such themes as The generations, generational exchange, the elderly integrated and segregated, social influence and power, normlessness, disengagement versus activity, and the confirmational role of the elderly reflect many aspects of social status and relations of older individuals. Themes of good and bad aging, when symbolizing attitudes toward old age and beliefs about it, can furnish ideas for attitudinal research.

Study of representations of old age can benefit art education at all age levels. For the education of older adults, representations of older persons' involvement with art can can provide immediate ideas, as those found in Daumier's work. Study of representations of old age also has value for aesthetic study of art. Gerontological theory can open new perspectives on representations of old age and enrich the understanding of meanings in them. Themes of old age express essential human qualities which can be interpreted to students at all age levels. Conversely, approaching art through the universal experience of growing old helps students in interpreting and understanding art. Exploring themes of old age can serve a general educational purpose in increasing students' awareness of the human qualities of aging.

Conclusion

As the studies already conducted imply, the method of dialectical illumination can successfully be applied to the analyses of representations of old age through gerontological theory. Central concepts in recent gerontological theory have long been explored in art. Through dialectical illumination, gerontological theory can be elucidated on one hand. On the other hand, identifying artists' unique insights in old age can play a heuristic role in anticipating new concepts in gerontology. Artists' heuristic ideas about old age can feed back to gerontological theory suggesting new prospects for

research. Though artists' exploration of old age can be usefully discussed in terms of gerontological concepts, such discussion cannot exhaust what artists have expressed about old age. Their role is the more fundamental one of observing and rendering into visual form aspects of experience that can then be treated in theories. Works of art contain important insights into old age yet to be conceptualized in theory. In identifying those insights, the method of dialectical illumination is most valuable.

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Chapter 6
Experimental

Mastery-Level Measurement: An Alternative Approach to Norm-Referenced Intelligence Testing Methods

Sharon D. La Pierre
Independent Scholar, Boulder, CO

The use of norm-referenced testing method for the evaluation of intelligence does not allow for a true appraisal of an individual's performance level due to idiosyncratic considerations. With this method of testing, the individual's raw score is related to the overall mean score. As an alternative approach to this method, this paper explored a framework for applying mastery-level or criterion-referenced testing methods to the measurement of intelligence. Several examples were used to illustrate the potential of this method. Research done by the writer on spatial intelligence was used as one example (La Pierre, 1988). Other examples were given from research done by Gardner and Hatch (1989). The arts were used in this paper as a rich resource in regard to research on mastery-level methodology because the mastery of techniques, principles, style development as related to individuality, are key components embedded within art study. Thus the testing of mental abilities becomes the enhancement of potential through education rather than a limited concept of achievement based on the use of norms and the mean score.

The measurement of intelligence (I. Q. testing method) has been based on test item construction methods that set norms for mental levels. Individual performance levels are determined by the distribution of scores based on the total group or mean score. The problem with this method of assessment for research purposes is that idiosyncratic characteristics are difficult to determine because the collective attributes or group characteristics become the norm. Individual scores fluctuate or vary due to such factors as cultural differences, test item exposure, training levels, genetics and predisposition and awareness levels, besides day-to-day situational events. As a matter of fact, norm-referenced tests such as many intelligence measurements depend on the existence of difference among subjects' true scores. "When we use norm-referenced measures, we want to know how far a student's score deviates from the group mean" (Livingston, 1972). The reason for the deviation is not a concern. An individual's level of mental performance is just classified and compared to his or her peer group based on age considerations.

The historical aspect of measuring intelligence "as a single quantity" has existed as an expression of and search for objective knowledge (Gould, 1981). Gould criticized "the myth that science itself is an objective enterprise, done properly only when scientists can shuck the constraints of their culture and view the world as it really is" (1981, p. 21). Humankind has attempted to measure the qualitative levels of thinking for decades by developing theories and the ultimate statistical analyses to determine the essential properties and hierarchy of thought.

Cole does not believe that the mind can be ". . . assessed independently of culturally organized experience" (1985, p. 219). I. Q. testing is at present a random sample of activities that are required of school learning and not necessarily representative of life's experiences across all cultures. Hypothetical items are not the same as real operations and levels of progress are researched as conditions of mental development, exclusive of environment, experience, background, and specific domain com-

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petence (contexts and expertise) that may not be subject to the laws of hypothetical knowledge. According to Gardner and Hatch (1989):

> Most definitions of intelligence focus on the capacities that are important for success in school. Problem solving is recognized as a critical component, but the ability to fashion a product—to write a symphony, execute a painting, stage a play, build up and manage an organization, carry out an experiment—is not included, presumably because the aforementioned capacities cannot be probed adequately in short-answer tests. (5)

If research in the nature of intelligence continues to utilize norm-referenced testing method as a primary way of assessment, no avenue will exist for the exploration of individual thinking qualities based on degrees of mastery that have the potential of expanding to other levels of achievement. What "is" and what "could be" are two different concepts to be considered in the process of researching intelligence factors. An I. Q. test score is not the ultimate statement of fact in regard to an individual's ability to process thoughts on an intelligent level. It must be recognized that norm-referenced I. Q. testing is only one method used to research and assess the abilities of human beings.

The purpose of this paper is to explore the use of criterion-referenced testing method (or mastery levels of performance) as a possible research direction for the measurement of intelligence factors. The focus of this discussion centers on the possibility of "setting" standards as opposed to imposing "a particular" standard. The assumption that is being made is that norming common characteristics does not allow individual characteristics to surface. Eisner (1985) makes a similar point when he stated the following:

> To cast a net into the sea that is unintentionally designed to let most of the fish get away, and then to conclude from those that are caught of what the variety of fish in the sea consists is, at the very least, a sampling error of the first order. Then to describe the fish that are caught in terms of their length and weight is to reduce radically what we can know about the qualitative features of the ones that have been caught, not to mention the features of those that the net failed to catch in the first place. (152-153)

The focus of the arts has much to offer in the way of criterion-referenced or mastery level procedures of inquiry because the mastery of techniques, principles, and style development as related to individuality, are key components embedded within the study of art. The assumption made in this paper is that mastery or the development of competence levels allows for the unfoldment of potential abilities, not allowing the individual expresser of acquired knowledge to be embodied or obscured within the group score.

Mastery-Level or Criterion-Referenced Measurement

The evaluation of individuals' levels of proficiency characterizes mastery-level test method. It is also refered to as criterion-referenced measurement because the objective of such test methods is to see how far a true score deviates from a fixed standard or criterion score (Livingston, 1972). Therefore it is necessary to establish some sort of standard for performance. The judgement for this kind of standard is based on a reasonable and subjective approach according to Millman (1973). What that means is that levels, states, or categories (such as mastery level, partial-mastery level, or non-mastery level) may be established. These designated categories are established by the setting of cutoff scores that accommodate a statistical framework based on criterion scores or fixed standards. The individual examinee's score is then compared to the categories' cutoff scores for proper placement.

It must be realized that an examinee's true mastery state is a probabilistic situation and that misclassification can occur. However, this is also true of any other evaluation procedure as well. One major limitation of criterion-referenced measures is getting experts to agree as to the degrees and levels of mastery. However, it must be remembered that the arts have a long history of functioning with the use of experts as a valid way of assessing performance; this practice is usually seen in the form of jurors or judges and critiques. In research terms this is what is refered to as rater scoring or interrater reliability, the use of independent observers to score a test in order to establish dependable scoring or evaluative results that are consistent.

Examples of the Use of Criterion-Referenced Test Method

Examples that used the mastery-level evaluation process to measure various aspects of intelligence are described in this paper. The first example is a study conducted by the writer to measure the intellectual process of spatial reasoning. The summary that follows is condensed to include mainly the analysis section that dealt with the use of criterion-referenced cutoff scores after the study was run (La Pierre, 1988). The use of criterions as a measurement should be supported by an extensive theoretical framework to justify the classifications as reasonable standards. This particular study on spatial reasoning had an extensive conceptual base but is not elaborated on in this paper.

The subjects of this first example totaled 109 students from Colorado State University, Ft. Collins, Colorado. The average age was 27. 3 years, ranging from 18 to 58 years. There were 72 females and 37 males in the total group. The subjects were divided into two distinct groups. Fifty-five (55) subjects made up the art group, consisting of advanced fine arts students from painting and printmaking courses (what would be called "applied" art). Fifty-four (54) subjects made up the non-art group, consisting of advanced non-art students from literature, essay, and semantics courses. There were 37 females and 18 males in the art group and 35 females and 19 males in the non-art group. Five subjects declared another language as their native tongue, four from the non-art group and one from the art group. Seventeen (17) subjects had had some technical training, ten from the non-art group and seven from the art group. Fourteen (14) of the subjects from the non-art group had had art training, either in high school or college (one had a BFA degree). The average age of the art group was 26. 2, ranging from 18 to 58 years, and the average age of the non-art group was 28. 4, ranging from 19 to 50 years.

Although the sample group from the arts was composed of "applied" visual art students, the results of this study may or may not have applied to students taking classes in art history, critique method, or aesthetics. It must be recognized that different areas of the visual arts consist of intelligence in the verbal as well as the non-verbal or figural mode. Spatial reasoning as defined in this study is one aspect of the artistic thinking process.

The following is a summation of this study and how it relates to the purpose of this paper.

FIRST EXAMPLE: The purpose of this study was to investigate the process of spatial reasoning in the adult through the analysis of the level of manipulation of abstract mental imagery by assessing a "doodle" activity. The doodle activity was based on a conceptual framework regarding an individual, either child or adult, as reproducing markings naturally as a result of mental imagery that is usual to his or her own understanding or keenness of mental perception in terms of spatial organization. This organization of space is regarded as an intelligent act used to think and to solve problems without the use of the discursive mode, but rather, based on figural structure (La Pierre, 1988, p. 1).

Two raters scored the doodle activity using a Spatial Measurement Scale that was developed as a result of a conceptual framework based on design elements extrapolated from the visual arts. The study examined the applicability of the Measurement Scale in determining an individual's level of

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spatial ability. The results of this study indicated that spatial reasoning was highly related to figural structures that allowed for the mental manipulation of abstract mental imagery as a reasoning faculty. The results of this study also indicated that significant interrater reliability (.76) existed on the Measurement Scale and that the groups tested were significantly different, resulting in the art subjects scoring higher due to mastery level (La Pierre, 1988, p. 1). Refer to Figures 1 and 2 for an example of the comparison made between the doodles of the two tested groups.

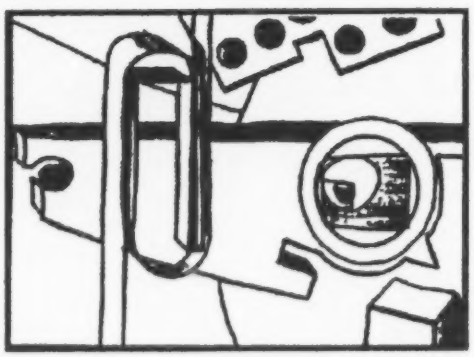

Fig. 1 - An example of the comparison between the doodles of the two tested groups. This particular item is from the art group.

Part of the analysis in this study included the setting of cutoff scores. Three levels of spatial functioning, states, or categories were established. They included mastery-level (advanced proficiency), partial-mastery level (intermediate proficiency), and non-mastery level(remedial proficiency). The Measurement Scale had 29 items to score. The two raters' scores were arithmetically averaged for each item. Each item was weighted because the importance of the items varied; not all items were of equal importance. The weighted scores for each item were multiplied by the averaged raters' scores and totaled for an overall score. This cumulative total score was used to place the subjects in one of the three levels of mastery. The art group (based on ranked total scores) was considered to be the master group and was used to set the standard performance level for another group of examinees, as well as for any other subsequent groups to be tested. It was determined that an examinee must have scored at least as well as the bottom 10% of the art group scores to be considered partial-mastery level. A mastery level classification required a score of at least 85% or above of the art group (see Fig. 3). Frequency distributions were calculated to determine the percentage of the examinees in this study, other than the art group,that fell within each group classification. Refer to Figure 3 for a visual clarification of level percentages and group classifications as set by criterion-referenced scores (La Pierre, 1988, p. 23).

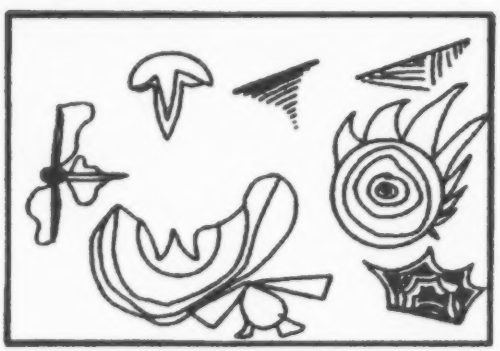

Fig. 2 - An example of the comparision between the doodles of the two tested groups. This particular item is from the non-art group.

This study used other statistical procedures to verify the mastery level of the art group. Factor analysis, analysis of variance, and Pearson Product-Moment Correlation confirmed the results of the criterion-referenced procedure.

According to Gardner and Hatch (1989), ". . . separate psychological processes appear to be involved in dealing with linguistic, numerical, pictorial, gestural, and other kinds of symbolic systems. . . Individuals may be precocious with one form of symbol use, without any necessary carryover to other forms" (5). If this is indeed the case, then the use of measuring intelligence based on specific kinds of domains or psychological functions (such as spatial reasoning) can best be assessed through the use of proficiency levels to establish how well the individual has mastered particular thinking processes at certain times.

SECOND EXAMPLE: According to Gardner and Hatch (1989), between 1987 and 1989 field tests were used in classrooms to investigate the hypothesis that intelligences are independent of each other. The purpose of these various studies was to verify Gardner's theory of Multiple Intelligences (MI) as detailed in *Frames of Mind* (Gardner, 1983). Assessment of each kind of intelligence, to identify their *strengths* and *weaknesses*, were developed—to include logical-mathematical, linguistic, musical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal. One conclusion reached included the following (Gardner & Hatch, 1989):

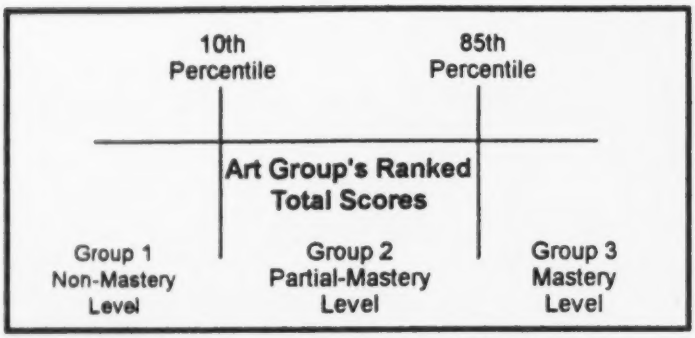

Fig. 3 - Mastery levels based on the art group's ranked total scores

> In our work, it rapidly became clear that meaningful assessment of an intelligence was not possible if students had little or no experience with a particular subject matter or type of material. For example, our examination of bodily-kinesthetic abilities in a movement assessment for preschoolers was confounded by the fact that some 4-year-olds had already been to ballet classes, whereas others had never been asked to move their bodies expressively or in rhythm. This recognition reinforced the notion that bodily-kinesthetic intelligence cannot be assessed outside of a specific medium or without reference to a history of prior experiences. (6)

It was concluded from various observations that in order to evaluate intelligence properly, activities must be given to students to increase the students' chances of experiencing and engaging for the purposes of achieving some success. Projects which encompassed various schools such as Arts PROPEL and Project Spectrum were developed for this purpose. Criteria were developed for assessment purposes. Because the programs were not in final form, the evaluation and results reported were still in preliminary form. What is of importance at the time of writing of this article, is the fact that such assessment is based on criteria. One specific study from these projects is as follows (Gardner and Hatch, 1989):

> Eight kindergartners (four boys and four girls) and seven first graders (five girls and two boys) were assessed on the seven activities of the Modified Spectrum Field Inventory (MSPFI). This inventory, based on the activities developed for the year-long Spectrum assessments of preschoolers, consists of activities in the areas of language (storyboard), numbers and logic (bus game), mechanics (assembly), art (drawing), music (xylophone games), social analysis (classroom model), and movement (creative movement). These assessments were administered in two 1-hour sessions. Each activity was videotaped, and children were scored by two independent observers. Spearman rank-order correlations between the scores of the two observers ranged from . 88 (language) to . 97 (art) and demonstrated the interrater reliability of these scores. . . . an examination of children's ranks on each of the activities revealed a more complex picture. . . considered in this way, children did exhibit relative strengths and weaknesses across the seven activities. (8)

The goal of this work was to detect specific human strengths (or intelligences) and to use these strengths as the basis for engagement and learning (Gardner & Hatch, 1989).

Summary

In conclusion, while lecturing on mastery in relationship to children, Lowenfeld (1985) made the following observation:

> Let us always remember that they [meaning children] are individuals. When the child scribbles—all children scribble, but by the very way children scribble differently we can see much of their behavior, if they are allowed to scribble freely. . . [The child] discovers that he can control his motions and that there is a connection between the line he produces on the paper and the movements he makes with his arm. This is a great discovery for him, because at that time, unconsciously, he discovers for the first time that he can master his movements. Now, he gets lots of thrill out of it; and, of course, whenever we would like to show ourselves that we are able to master a situation, what do we do? We repeat it, again and again. You know how often you can tell a story to your children without their getting tired. Again. Again. Again. You know this is quite understandable for children, because of the desire for self-assurance, mastery of a situation. (23)

Perhaps we in the arts should be encouraging the development of "virtuosity" and not just general enrichment or overall instructional methods that do not allow individual mental processing to develop as unique strengths. Historically the arts have been the center for the development of disciplined activity. This kind of learning has incorporated the use of criteria to master various levels of development—or a progressive learning process. Possibly these levels of mastery exemplify the expression of specific intelligences where degrees or levels of mastery depend on engagement and exposure to such activities. We as educators will be better able to promote efforts, potential abilities and various stages or levels of mental growth that are not yet differentiated (Lowenfeld, 1985). Thus, the testing of mental abilities becomes the enhancement of potential through education rather than a limited concept of achievement based on the use of norms and the mean score.

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Chapter 7-A
Naturalistic

Visual Sociology as a Way to Study Art Teaching in a Multicultural Setting

Mary Stokrocki
Arizona State University, Tempe, AZ

Abstract

The purpose of this article is to offer methods used by visual sociologists and anthropologists as alternative avenues for art education research. These methods include photographic analysis, elicitation, and interpretation. Photographic examples from my own research "Teaching Art to Multicultural Students in Rotterdam: A Portrait of an Intercultural Educator " (Stokrocki, 1989) illustrate how these methods can be used to help understand teaching in a different culture. In my case, this structure unfolded over a two-year period in an effort to capture the meaning ofmulticultural educator in Dutch society.

Photographic analysis, elicitation, and interpretation

Three modes of photographic research are currently used: photographic analysis, elicitation, and interpretation (Stokrocki, 1985, 1988). Photographic analysis is a method of systematic photographic documentation in which individual photographs are sorted, linked in sequence , and described by noting specific components. Bateson and Mead (1942) first used photographic analysis in studying the movements of Balinese dance, and Mead and MacGregor (1951) later used the method in investigating the motor behavior of Balinese children. Extensive notes were taken about who the subjects were and what they were doing and saying. Mead's later work, such as her New Guinean studies (1939/1962), was widely criticized because of her failure to include the viewpoints of other New Guinean tribal groups. John Barker, a noted anthropologist, discovered 12 different clan interpretations of their history (Holechek, 1983).

When photographs are taken, they need to be explained by those photographed. If the explanation ofphotographs contain contradictory information then that also should be clarified. Photographic elicitation is a technique in which a battery of photographs is presented to participants for their opinion of the intended actions and meanings. Collier (1967) was the first researcher to solicit Navajo responses to photographs on their life, settings, and relevant persons in the community. Worth and Adair (1972) further explored this method by giving Navajo natives 16-mm cameras in order to discover how the natives understood and structures their world on an Arizona reservation. The researcher's primary interest was in noting how the natives edited the footage, in order to establish a universal film grammar which resulted in differing cultural grammars. The researchers were surprised to discover that the Navajo filmed themselves walking for miles. Their completed film was a fabrication of Navajo idealized perceptions rather than a recording of the actual world around them. Because Worth and Adair were interested in obtaining a final product, based on American realistic cinema, they nearly failed to understand the Navajo way of viewing the world.

Photographs do not possess a language, and Barthes (1981) calls them messages without a code.The researcher provides the language code and the interpretation form the start. Photographic interpretation is a systematic cultural translation used in order to capture the essence and aesthetic of a specific

context and its culture. Most of our first level interpretations are scientific—an interest in particulars, not the total picture. Worth warns that our cultural research is so blinded by scientific meaning that we overlook its predominance in everything we do (Gross, 1980).

Interpretative photography is based on the philosophic work of Husserl (1931)—intended actions, Merleau-Ponty (1974)—utterances, and Heidegger (1962)—revelations of meaning. Why a photographer views the world in a particular way is uncovered, as well as how, by reflecting on the photographer's intentions and cultural views. Furthermore, this more subjective approach tries to highlight aspects ofthe time flow, essential actions, important symbols and spatial arrangements arrangements through a photo montage, to discover what is "psychologically meaningful" to the participants. Even though this paper deals with photographic methods, the implications for film and drawing techniques are also suggested.

Chalfen (1980), decided that there was something in the subject matter and structure of film-making that was comprehensible to young viewers because it was closer to their way of talking and thinking. In part, he believed that the films used ambiguities in a fashion with which adults were no longer comfortable; however, younger viewers could use certain themes and conventions as outright statements. In training groups of Philadelphia teenagers in film-making, he discovered two different socio-aesthetic styles. He found that in lower-class and Black communities, film-making has a highly physical and egocentric meaning, a "look-at-me" mentality, wherein students filmed themselves as subjects in their favorite activities, such as closeup views of dancing and mock fighting. In comparison, middle-to-higher class groups were more concerned with technical operations and focused on images that were abstract and distanced. People were used as subjects contributing to an ideal mood. (For an introduction to visual sociology, see Curry & Clarke, 1977).

The Educational Use of Photography as a Research Tool

Educational researchers discovered that photography is a valuable toolin qualitative inquiry (English, 1988). Templin (1981) suggested that one teacher or student could be studied in depth through a technique called shadow sampling. Furthermore, an entire school system can be evaluated using these photographic methods, such as an investigation done by Syracuse University's Center for Instructional Development of an environmental education program (Wachtman, 1978). The program's process was emphasized by isolating and sequencing events. Whereas some researchers insisted on randomized photographed exposures at the same time,everyday for five minute intervals, they found the result was a tremendous waste of film. Collier (Wagner, 1979) recommends a more flexible approach based on responses to peak experiences, capturing the unpredictable and the uncontrollable.

The Use of Photographic Methods in Art Education

The use of photographic research methods in art education is slowly emerging and began with Beittel's (1973) photographic analysis of creative action in the drawing lab. Photography as a research tool was also used by Wasson (1984) to record Aborigine art objects on display in their homes as well as the objects' value. She developed an index of values and generated educational hypotheses, such as "the only items not valued for their associations with Aboriginal identity, may be those not associated with the past, land, and nomadism" (p. 170). Edmonston (1983) also photographically documented the Ogala Sioux name-giving ceremony in order to understand its complicated aesthetic nature. I first started using photography as a means of documenting a beginning pottery class and discovered its spheres of meaning and the various dimensions of an art learning environment, as well as kinds of physio/social space and teaching by patterning skills (Stokrocki, 1986b).

Applying Visual Sociology Methods in Art Education Research

Tracking The Aesthetic Spirit of a Place

When first entering a strange place, a visual sociologist describes and interprets the physical place as warm or cold, sunny or rainy, and or barren or lush. These are scientific categories that are so embedded in our culture that we forget that we learned them as children. On the other hand, these categories are also aesthetic in nature: the relationship of light to dark, our preferences for color, and our feelings about space proximity. So when I arrived in Holland to start my research on the teaching of multicultural students, I started taking pictures of the typical things—windmills, canals, and dikes. Because Holland is reportedly a very clean and tidy country, I was very surprized to find graffiti sprawled across the walls of Dutch houses. Some of the graffiti was eye-catching and illusionistic as in Figure 1.

Fig. 1 - Example of intercultural graffiti -- intracking the aesthetic atmosphere of a place.

The significant spirit of this photograph did not reveal itself at first. After six weeks in Holland, I began to notice how gray the country was—it was always raining. Rainy weather is typical of a seabound country. After eliciting opinions from Dutch students and colleagues, I noticed that they preferred to go the sea and to experience sunshine whenever they could. So the colorful vividness of my graffiti photograph became more clear. The graffiti mural, depicted in the photograph, served as a colorful contrast to the other wise dull weather. The female figure in the bikinirepresented a cultural longing for the sun. In addition, owning a car is a luxury in Holland, where the major form of transportation is bicycle. Space is also a problem in inner-city Rotterdam, where the photo was taken. One house butts against another. Through photographic elicitation, Dutch students informed me that the photo represented "freedom" and "to burst loose," also revealing a longing for more space. Not only did this photograph capture a representationallikeness, it also embodied a cultural message, one not as superficial as I first thought. On a deeper level, I also discovered the power of images as intercultural communicators (Stokrocki, 1991).

Divining Aesthetic Messages Hidden in Art Teaching

During my first week in Rotterdam, I photographed by video and still photographs a Dutch/ Indonesian art teacher and his daily instruction. Twenty minutes, out of a 90-minute class, were spent on formal explanations at the blackboard (information obtained by reading the video time counter). This method of time-sampling can also be done by using a stop watch (Barker, 1968). This time frequency seemed quite long. The students later told me on a questionnaire that their teacher "talked too much. " and the teacher concurred. An instructor can thus learn much about his/her instructional type and frequency.

Upon looking at my photographs when I returned to America, I was surprised to discover an aesthetic message in one of the photographs that I had not decoded earlier. I noticed that on the

blackboard the instructor had drawn a symbol of the letter "h," to which he was pointing. (See Fig. 2) Since I didn't speak Dutch, I returned to the video translations and discovered that he was talking about an aesthetic theory of images on which he never elaborated. He said, "This is not a chair, but an image of a chair," as he began to introduce his lesson on collage. I soon remembered that this image originated with the artist Magritte, who referred to the problem of representation in the painting *This is Not a Pipe*. Embedded in the photographwas a theory of communication of which the instructor overlooked. I also discovered an article called "What's in a Sign?" in the *International Journal of Visual Sociology*. The author referred to different signs and codes used in semiotic theory as applied to advertising communication (Berger, 1987). I took the opportunity to send him the article and noted its importance. He was surprised and grateful. By doing this archaeological digging. the meaning of the photographic image became clearer. In so doing, the instructor and researcher learned more about an aesthetic theory that would be more appropriate to teach to students in this secondary school of business and commerce.

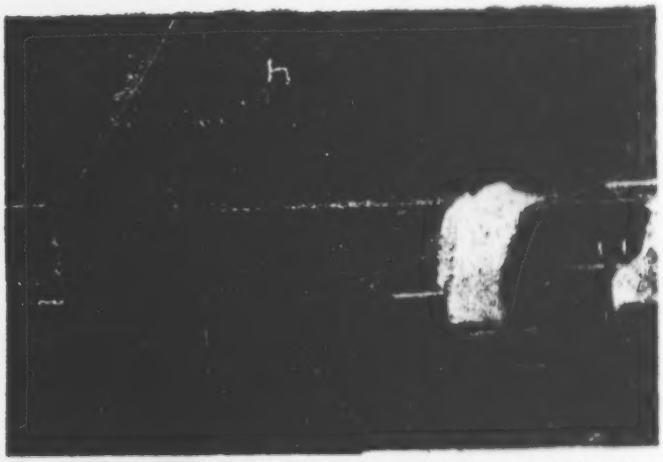

Fig. 2 - Example of interpreting a hidden aesthetic message based on semiotic theory of signs.

The instructor's lecture was an introduction to an assignment to construct a poster from recycled magazine and travel brochure images on the theme "Where am I from?" The project gained momentum when based on a significant aesthetic theory. In addition, educators should encourage students to become more critical of their collaged images and messages. Art as the communication of signs and codes becomes a significant aesthetic theory to further explore in this context.

Scanning a Photographic Series for Taken-For-Granted Teaching Tools

A series of photographs can reveal important taken-for-granted teaching tools, such as the use of patterning. Whereas pattern recognition is widely used by educators, pattern-making activities are ignored (Hall, 1976). Our most basic behavioral pattern is perception. Perception is a form of pattern formation which begins in practical action and develops into a quality of organized thought. Patterns are tacit or implicit rules for our sense making and the inherited building blocks of our logic (Merleau-Ponty, 1974). We can also consider patterns as artistic constructions by which a conception of quality is created (Eisner, 1979). Since patterns are difficult to formulate at introductory levels of behavioral learning or when a person is handicapped in some way, these patterns must be kinesthetically and visually directed and broken down into basic steps. An example of such educational patterning follows.

At the beginning of the year, the instructor asked his students to make a calligraphic self portrait. His handouts contained procedural explanations and examples (See Figure 3a). Students were reluctant to try, since they were all beginners and lacked drawing experience. He therefore gave them a generic face pattern with cut-out parts which they could trace and in which they could letter. (See Fig. 3) Suggested activities included describing their eye color and forming their words in the direction of their hair strands. Students' results were rich and varied, such as a realistic interpretation which

resembled the student artist. (See Fig. 3) Other students captured emotional qualities. Another student informed me that he used blue as his favorite color and orange to indicate his anger.

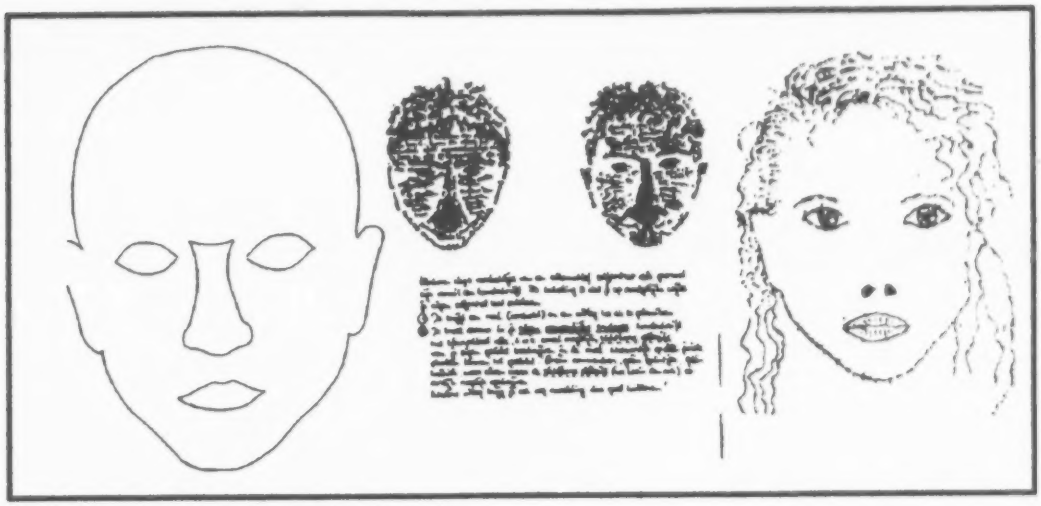

Fig. 3 - Examples of the patterning of art instruction.

Photographic examples of educational patterning practices were also found in beginning pottery classes (Stokrocki, 1982), computer graphic classes (Stokrocki, 1986), and art therapy with the elderly (Stokrocki, 1988). Art therapy aims to retrain fine motor movements of the disabled and to advance the abled (Rosenfeld, 1981). Such educational patterning in difficult cultures can be highlighted in travelling ethnographic exhibitions with accompanying documentation (Clark & Zimmerman, 1985; Stokrocki, 1991).

Conclusions

The implications for using photographic analysis, elicitation, and interpretation in art education are endless. Photographs are interpretations, as English (1988) briefly suggested, but they involve operational, conceptual, theoretical, and cultural preferences. Problems occur when photographic methods are used illegally or interpreted invalidly without the participants' opinions. In some cultures, taking pictures, especially of women, is taboo. Legal permission must be obtained from subjects to publish research pictures through release forms. At times, people's faces can be obscured to hide their identity, leaving the action.

Since the truth of the photographs are at stake, there is no single set of value descriptors and viewpoints, nor is there any one interpretation (Gross, 1980). A natural event can be considered a first level interpretation and the photographs themselves as second level ones. The photographer's explanations are a third level type, and the photographic meanings reified or refuted by the participants are fourth-level interpretations. External explanations of the event are fifth level interpretations, which include accounts from traditional experts, related researchers, and educators. The final responsibility of judging the worth of photographs and their interpretations lies ultimately with the reader to question, refute, or re-interpret. For example, Mohr and Berger (1982) used their photographed images as a springboard in their desire to discover how others saw, read, interpreted their images. Photographs add vividness to a study and illuminate insights. Photographs are interpretations and ambiguous realities of their own. Photographs do not speak for themselves and need tobe augmented by words. Art education researchers should consider adopting visual sociological and anthropological methods in their quest for meaning.

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Chapter 7-B
Naturalistic

Naturalistic Inquiry in the Young Child's World

Annette Swann
University of Northern Iowa, Cedar Falls, IA

Abstract

The purpose of this study is to contribute a contextual theory of peer interaction to the extant developmental theory of artistic cognition. The study of contextual factors in an everyday setting and the resulting interactions of the participants provide an appropriate fit and a much needed balance to existing scientific research for a holistic theory of artistic development.

Method

Naturalistic observations were used to explain the intrinsic order that exists as a "natural" occurrence in the child's world without scientific intervention. Data were gathered by means of discovery and verification in such a way that subjects (known as participants or respondents) were not manipulated nor their cooperation required in any special way. Naturalistic observations of young children are said to be particularly well-suited to the study of young children in selected situations (for example, in the sandbox, the classroom, and during free play) in that a commonality of experience is provided while creating few confounding conditions due to research methodology (Corsaro, 1981b). In the same vein, Guba (1978) has pointed out that naturalistic observations are an "acceptable basis for studying process:

> As a general premise, it is probably safe to assert that the best way to study process is to observe it directly, rather than to infer its nature from the known input and the observed output. When process is the issue, naturalistic inquiry seems to offer a more useful means for its study than does the experimental mode. (p. 25.)

The usefulness and appropriateness of naturalistic research for the intentions of this study have been argued in the presentation of similar values of qualitative research paradigms and the phenomena of art process. The advantages of naturalistic research for the study of young children in process situations have been presented by Stokrocki (1984).

Research Outline

An account of how this study was conducted is presented in the following descriptions. Three stages characterize the various activities of the research.

Stage One—encompasses various stages of data gathering—field entry, early observations, field notes, video taping.

Stage Two—includes the coding of data—transferring data to coded cards, transcribing video and audio tapes, memo writing and sorting into categories.

Stage Three—entails data analysis—developing categories into patterns, presenting data formats, and reporting data.

Naturalistic Setting

The setting was a cooperative day care center staffed and operated by graduate student parents in a Midwestern university. The teaching methods, curriculum, and schedule allowed for diverse activities and substantial periods of free play. Eleven families with fifteen children (nine boys and six girls) ranging in age from eight (.8) months to five years, three months (5. 3) comprised the group. Children's ages were spread out evenly with 4 two-year olds, 5 three-year-olds, and 5 four-year-olds. I referred to these groups as the youngest, the middle, and the oldest children

Most of the children spent the majority of an eight-hour day at the center with arrival and departure times varying a couple of hours. An exception to regular attendance was the oldest girl who attended kindergarten in the mornings. The rules of membership required that one of the parents must be employed by the university or be a graduate student. Although most came from middle-class families, their present economic status was that of self-supporting students. Many had been in school for several years pursuing advanced degrees and working part time. They displayed a resourceful and independent direction in their attempts to coordinate family life, graduate studies, and financial support. There were no racial minorities except for one child whose father was from India; her mother was an American Caucasian. The parents' work responsibilities were two 6-hour shifts per week at the day care center. At least two parents were always on duty and a third parent was present for the middle shift to handle lunch time chores. Each family was responsible for two hours of maintenance and cleaning chores on the weekend. In addition to monthly meetings for administration purposes, there were seasonal work parties for maintenance and repair.

Stage One: Recording the Data Field Entry

The preschool setting had previously been used as the site of my first research experience one year earlier—a replication study of the development of the representation of the human figure in young children's drawing (Golomb, 1973). This initial study provided an acquaintance with the participants and gave an insight into the fundamental administration of the day care cooperative operated by university graduate students. The preliminary negotiations made in my replication work were valuable ground work for entry into the present study. A comprehensive report delivered to the parents at the conclusion of the original study further helped to establish a measure of trust.

Few researchers had gained entry at this preschool center for the purpose of intervention studies; thus, I was eager to explain the unique methodology that I proposed to use for the present study. Visiting the center, I discussed my plans with a couple of parents supervising in the play yard. They were friendly and encouraging and suggested that I come to a meeting and present a description of my study in lay terms. I prepared an explanatory letter which was distributed at the center giving the parents a few days to consider my proposal before the monthly meeting. At that time I discussed the study in detail and answered questions. There was some academic discussion of the nature of the study and the proposed methodology. Since some of the parents were graduate students, they were knowledgeable about kinds of research. One of the parents had heard of a California researcher called "Big Bill" who had assumed the role of a preschooler in a similar kind of study. She was very skeptical and voiced her opinion against that kind of approach. Little did she know that she wastalking about my research director! I nervously assured her that I did not believe that I could accomplish that. I explained that the form of participant observation I would use was different. In order to gain the children's trust, I planned to present myself as an adult who was not an authority figure. In the end, there was unanimous approval for the proposed research. Shortly, thereafter, I distributed human subjects permission materials according to the prescribed American Psychological Association (APA) guidelines.

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Data Gathering

The study was composed of nine months of participant observation which satisfies the requirement of a prolonged engagement in the field. I recorded field notes on the average of an hour and a half daily after the first month of visits which were half days. The purpose of my initial observations was to become familiar with every one and learn the schedule. I began to record data the second month focusing on art activities. Other activities were recorded to provide a context for the study.

I soon determined what the children were doing at various times of the day because my residence was adjacent to the day care center. However, the schedule varied with the advent of good weather and the inspiration of parents. Impromptu field trips were about the only events to cancel art activities.

Multiple data sources were used to improve intrinsic adequacy or validity. The careful recording of data in a systematic way provided a basis of information that paved the way for orderlyanalysis. The major data source was the daily notes which contain information on the subjects, setting, and the interactive episodes. Audio and video recordings and interviews were used for analysis and to confirm emerging patterns. Still photography was used as additional means of substantiating data sources. Color slides were used to document children's art work described in the field notes. Black and white photographs were used to capture the ecology of the study thus revealing the stature of the social context in terms of environmental setting.

Recording events that typify children's actions with a 35-mm camera was part of daily data gathering. An awareness of the participants was preserved that served to stimulate and refresh the process of data analysis and reporting. Impressions were captured that vivify the qualitative nature of the study and allow the reader a measure of information that would otherwise be missing.

The daily recording of notes during observation provided me with a ready source of study for the opportunity of finding early insights that formed the basis of representative sampling with audio and video recording and interviews. The unit of analysis employed for the recording of information was the interactive episode. It is defined as being an account of an activity which begins with two or more subjects participating in a shared activity which ends with the physical movement of the participants from the location and termination of the activity. Field notes were organized into episodes with recording distinctions (FN, PN, MN, TN) for field notes, personal notes, methodology notes, and theory notes which provided a means of recognizing patterns across the data (Corsaro, 1981a, 1981b). Summaries were entered at the end of the day and the notes were reviewed twice a week.

Data sources such as those described have been referred to as "referential adequacy" materials which can provide a history of the study that exists for future comparisons (Eisner, 1979). The technology of recordings makes it possible to play back episodes and to scrutinize expression, body language, and language intonation in ways that live situations do not allow. Controversy and adequacy of analysis can be resolved in part by re-examining certain segments of the tape.

Indefinite Triangulation

Indefinite triangulation is a vital part of validity measures involving others in the analysis process (Cicourel, 1974). This process provides background information for the researcher's interpretation of data collected. Unstructured interviews were used to enable respondents to react to the information obtained. Campbell (1974) has stated that respondent credibility is extremely valuable in bringing judgments to naturalistic inquiry. Without it, there would be a lack of insights from different perspectives. The information from interviews was used constantly throughout formative analysis for data gathering and for purposes of weekly debriefing the researcher; however, more carefully prepared interviews based on findings in the data were administered during the last stages of the field work.

Interviews were conducted after data collection was finished in June. The art teacher and three other parents who supervised art activities were those chosen in order to provide information about the history and philosophy of the participants of the center, their views about the role of art and other curricula, and their observations about some of the unstructured play activities and social responses of the children. The parents were eager to discuss their views on preschool education and contribute toward what they felt was going to be a successful study. They had confidence in my manner of participant observation and expressed good feelings about the way the year of field work had transpired.

To my question about the length of time the children and their parents had been members of the day care, I was informed that most of the oldest children had entered the center at about age two and had been there for approximately three years. Their siblings and most of the other children had come in as infants or about age one year because the center provided a nursery. It was mentioned that there had been some problem children attending in the past, but the present group was considered cooperative. The parents pointed out that the "sense of a happy family" was most important to them. Several parents considered their status and needs as graduate students required a sense of mutual support and they felt that their communal efforts as a cooperative to be providing the best possible care for their children. Several families extend their contacts at the center to include summer outings such as picnics and camping trips.

The informants revealed to me that most of the parents had similar philosophies about education. They wanted their children to explore learning tasks at their own pace, make independent decisions, and experience lots of creative activities. Although a certain freedom was felt in the *laissez-faire* atmosphere of the center, there was an underlying concern that their children should be learning certain formal concepts so that they would be prepared for entering school. Parents were assigned certain curricular responsibilities and they routinely presented prepared learning activities in the format of a game or sing along with the daily art program.

My question about the role of art in their lives was responded to with a view that art was important as a learning situation as well as an expressive activity. It was agreed that children preferred paint and drawing markers to other media. Although there were several parents with formal art backgrounds, it was agreed that other families equally stressed the significance of art for children at the center and in their homes.

Views on the unstructured activities were directed at the children's ability to get along with each other and not to be unfair to younger children. They valued the inclusion of younger children in all activities—believing that a sense of sharing was being learned. Their interpretations of peer teaching situations in which older children helped younger ones were understood as children sharing an interest in learning. Various forms of dramatic play were also viewed as valuable learning situations and providing opportunities of social skills and organization. They wanted all children to be treated as equals but also conceded that conflicts exempted none from occasionally being ousted from play.

My exit from field work was officially marked by my presentation at their monthly meeting in June. At the parents' request, I showed some of the video tapes and gave a short overview of my early data findings. I presented the parents with a report of these early impressions concluding a wonderful year in the world of young children.

Participant Observation Problems

Being able to create an unobtrusive presence is necessary for naturalistic inquiry with young children. The presence of the researcher in the field creates curiosity and inhibits the participants.

Reactive responses of the children are an obstacle that must be overcome. The size of the adult researcher is restrictive in gaining full participation and acceptance into the child's world. Problems posed with field entry can be reduced by gradual strategies (for example, waiting for children to initiate conversation), but can never be overcome; however, the difficulties appear to diminish after a prolonged observation.

A role is created by the researcher as a non-authority figure. The researcher must then maintain a balance as a friendly person but not an object of play. Experienced researchers have been able to enter the child's world as a modified participant (Corsaro, 1981b). Peripheral participation in peer activities was attained. As a researcher, I always responded when addressed, occasionally gave suggestions when acceptable, but never responded to child care requests nor directed children's activities.

In this way, my goal was to be able to observe children's responses and activities, giving me access to their private world. I did not want to be considered an authority figure for fear that the children would view me as someone who enforced the adult rules. On the other hand, I felt uncomfortable with the fact that I could become an accepted member of peer culture. Deciding to position myself in close proximity to the children, I presented a friendly disposition, not wanting to assume an active role in their activities. I planned to minimize my interaction with the adults and allow any socialization with the children to develop as events necessitated. I proceeded without making any aggressive overtures.

Beginning my observation with the children outside in the warm fall days, I relaxed on a small tot's chair by the fence intending only to learn students' names and to get the feel of their daily routine and play groups. My initial impulse was to station myself alternately at the center and along the edge of the play yard so that I could see everyone and yet not be obtrusive. On the first day, a couple of the older children came over to me after five or ten minutes and began to play with leaves and thistle-like objects nearby. I smiled at them and they shyly smiled back. A boy and two girls came closer and asked what I was doing. I replied that I was visiting. This seemed acceptable, however, it was not long before they were climbing over me, twisting my sweater around my body and generally using me as a play thing. The oldest girl began to gently place thistles in my hair and sweater. I was enjoying most of this but didn't quite know how to handle the situation.

My concern about becoming an object of play after two or three incidents of this nature caused me to speak to my research director about the matter. On his suggestion, I turned the tables on the children and asked, "How would you like it if I did that to you?" After that incident there was no longer a problem. The children appeared to lose interest in me for a few days. However, within the week, a direct question came from Aaron, the second oldest boy, about my presence. He asked me for a ride on a pushcart to which I replied I had to do my work. He then asked why I had to do it here. I made no reply realizing I had no suitable answer for him.

I avoided the initiation of conversation with children but smiled when an occasional glance was met. The children became comfortable with me, and I was no longer considered an object of play after the first month. I was treated like a piece of furniture—spattered with paint, splashed with overturned cans of water and other similar threats—but only briefly approached by children a few times a week. They were more interested in each other and their play than in me.

When I began observing their activities in the art room, the oldest children would occasionally ask me to get materials for them or assist in making letters for their writing. To these requests I responded only by getting materials on the shelves and making very few letters. I didn't want to appear to be a constant resource nor a grantor of privilege; neither did I want to be unaccommodating.

It was late fall before Ken, the oldest boy, who was rather aloof with adults, initiated any social gestures. It was a "pizza pie" that had evolved out of several stages of flat shapes. Ken was a popular child, and his friendship seemed to be most sought after by other children. The only reason that he ever approached me was to show me his art products.

At about the same time, the younger children began to approach me with shy gestures and a few words. After that, their concerns with playing and exploring caused them to ignore me. However, there was an occasional request for materials when I was observing art-making. Carl, a two-year old, was the only one of the younger children who continued to approach me periodically throughout the year with friendly comments.

The oldest girl often seemed to talk to me, more than the others, by showing her art and making friendly gestures. She was more friendly with adults than the other children and frequently did not have a secure place in the social structure of the peer group. She asked me why I was there. I said that I was there because I was a student. To which she replied, "Then you watch us because you are a student. "

I did not wish to openly proclaim my purpose, yet I did not want to be entirely dishonest with the children. It was obvious that I was preoccupied with note-taking in the children's midst, but I did not know if they believed that I was writing about them. It had become clear to me that most of the older children had become aware that I was watching them.

Although I did not participate in play activities, the children included me as a part of their private world and did not oust me as they did other adults when they wanted to play inside the fort or partake in types of play activities (dramatic play) that were special for children. Adult supervisors considered the safety and well-being of the situation before they humored the children by leaving the room. They continued to monitor from a distance with the door left open. I was also allowed to be an inside observer of a game contrived around a green blanket. I was asked not to tell the adults.

The episode of the "green blanket" was an incident in which the children disguised the lumpy contours of a green blanket with toys and pillows underneath. They then asked one of the children to hide and beckoned an adult to guess who was under the blanket. Most of the adults pretended to be fooled and skillfully played along, making several guesses. A few adults were rather perplexed at the resemblance of the shapes to a child and looked at me with confusion. The children would then declare that no one was under the blanket uncovering the objects, laughing uproariously. The obliging adult pretended to be fooled.

To summarize my relationship with the children, this method of participant observation allowed me to be included while learning about the children's affairs because I did not exhibit authority. However, because I was an adult (with adult status), some children occasionally showed their art work to me for my approval and requested assistance and materials from me. Although I did not honor requests for the much sought after materials from the closet, I did provide a few readily available materials from the open shelves.

Stage Two: Ordering and Sorting

Coding All data was transferred, piece by piece, from the field notes to 3" x 5" note cards. Each sentence in the field notes was examined for meaning indicators and taken as a separate piece of data according to its identification as a succinct entity. Each action or unit of information exchanged was isolated onto a note card. Some meaning indicators came from a half line of data; others came from two or three lines. The interactants were identified by initials. The setting or situation was identified

as water, sand, socio-dramatic play, or art-making. Adult data was labeled as care-giving, supervising, or teaching. A memo was written on the card that could give any additional information that might be useful for data analysis.

Memo writing was an enjoyable and rewarding part of coding the data in that it gave me some analytical insights into predicting future patterns. Charting common bits (actions of the children) of data by descriptive terms enabled a structure to form. By assessing a category in this manner, a whole array of properties fell into place that began to flesh out the characteristics of a particular activity. Many times the same descriptive property reappeared in many different categories, pointing the way to the unraveling of a cohesive pattern. It was in this manner that the pattern of peer influence began to form.

Microanalysis and Transcription

I transcribed audio and video taped episodes recording verbal dialogue as well as contextual cues—body language, manipulation of physical objects, intonation and word stress. The transcripts were then closely analyzed for confirmation of hypothesis. Repeated examinations offered opportunities for close monitoring and cross-checking. The tapes provided further documentation of the research and examples of archival material for the future (Barker, 1968).

Cross-validation, such as representative sampling, provided measures of authenticity that are similar to parallel test materials frequently used to establish test reliability (Guba, 1978). For example, in trying to a analyze a child's role in thegroup, a sample of observations across activities provided an indication of that participant's response in various situations. These reliability measures are a part of the credibility sought through frequent and thorough checks of the findings and inferences.

Developing Categories in the Field Notes

The early observations from the first two months of participant observation revealed patterns that the children seemed to act differently in adult-structured art activities than in minimally supervised unstructured art activities. Children worked for longer periods of time in art activities when a parent/teacher presented a well organized project, frequently making three or four paintings or drawings. However, on other occasions an adult would get a can of plasticene or crayons from the overhead shelf, and the children would go about drawing with very little adult supervision. While searching for a special color or crayon, the children chatted about things from their private world, what they had seen on T. V. , and events of play. Sometimes two children would draw on the same piece of paper. Small plastic toys might be traced for making drawings or be used as a tool in modeling plasticene. These episodes usually lasted until the attraction of play would draw the children away or they would run out of materials. When plasticene was used, the art-making frequently turned into play. Sometimes play would be expressed as an animated narrative or as parallel play, but on a few occasions, it turned into a full-blown episode of socio-dramatic play:playing house, school, adventure themes. The older children took play roles and acted out variations and routines of numerous mini-plots staged in several rooms of the daycare center.

This led me to believe that when a child initiated the activity, it appeared to be a more spontaneous and meaningful art experience. Even in structured activities organized by an adult, children were initiating sequential themes within the activity which sometimes resulted in three or four paintings. I based my analysis on the working hypotheses that occur in naturalistic studies. Discussing these themes with my dissertation committee during the early months, I continued to observe the children's play and art activities for closer comparison.

However, in conferences with my committee members, I was urged to wait until the data was sorted before I became fixed on the outcomes. We discussed the kind of thinking that can guide the direction of card-sorting in data analysis. Questions that direct this kind of thinking provide a useful tool. What kinds of similarities are there to different activities and responses of the children? What common factors are recurring in the over-all events of the study? Are there distinguishing characteristics that can be seen as influencing the children's actions (directions) over time? With these questions in mind, I began to sort the cards containing the data, allowing my early hypothesis about *child-initiated art activities* to have some influence. I saw different kinds of responses and interaction transpiring when children worked relatively unsupervised. Their talk and actions caused verbalization and activity categories to evolve. Following a discussion with my research director, I realized that two contrasting patterns had emerged that distinguished *peer interaction* from *child/adult interaction*, the subject for two substantive chapters.

When all major categories were defined, it appeared that data gathering had resulted in some adult activities that were only relevant in a contextual sense. Different adult supervision approaches in caring for children and providing learning activities resulted in a large amount of data (woven into the instructional program) that could be set aside. These data about parents' managerial skills in providing learning structure were varied and rich. I used these data as an important reference in child/adult interactions.

Stage Three: Final Analysis

My research writing was interrupted for three months, and when I returned to the research study, I spent another three months writing the theoretical chapters and revising the already written review of research. Returning to the substantive chapters presented an opportunity to define patterns and identify those patterns significant to my study. The wholistic nature of this kind of research presented a rich and complex array of data.

Pattern: Child-Initiated Art Activities

The early hypothesis about the distinctive nature of child-initiated art activities had evolved from my desire to describe the child's *experience with materials* in the art-making process. Describing the actions and verbal expressions which a child utters during the art making situation would be a vital contribution my research could offer to art education. Children were exploring the object nature, along with physical and expressive qualities of material, in a manner that I felt compelled to report. Without sacrificing precision, I wanted to represent the unique and colorful qualities of the child's exploration.

Most of the children's independent actions were well grounded in the data with few exceptions. Because the children were generally supervised in a manner that prevented *free use of surrounding space* (getting paint on walls, floors, and themselves), this property was not represented as strongly as other independent actions. Most of the middle and older children were sufficiently socialized to refrain from painting on surfaces other than those provided.

Although I was confident that the child's desires to experience materials were reflected in verbalization, I felt inclined to believe that young children arbitrarily express preference for highly attractive and interesting phenomena in their environment as a matter of course. My list of sub-property descriptions were well grounded but probably would have been more lengthy with another group of children using other kinds of art materials. *Seeking "how -to-do-it" resources* was not well represented in the data. However, because the children were learning school subjects, frequently writing and using language art skills in the midst of art making, it appeared that seeking learning resources was an important child-initiated action in this setting.

From the early category list of peer interaction came the two verbalization categories of *statements about materials* and *verbalization of preference* along with child-initiated activities (a large undelineated category of descriptive actions) to form the first pattern of *child-initiated activities*. The *requests for materials* became a category from child/adult interaction which seemed to provide extra support for child-initiated actions. Although the early category was labeled as requests for additional materials, closer examination revealed other requests for materials in the initial organization of an art activity. Frequently children demanded all visible materials so enthusiastically that it was not immediately discernible as to whom they were directing these requests—older children who were helping or the supervising adults.

Pattern:Peer Influence

The patten of peer influence was very strong and cropped up many times in the memos of various categories. It was so pervasive that most of the early categories of peer interaction became significant factors in the configuration of the diagram. However, the relationship of the child to art materials and products and the origin of that relationship was not immediately apparent to me.

I found that the terms *status* and *exerted influence* were cropping up continually in may mind in reference to the use of materials as well as in children's social interactions in art. I hesitated to use status as a descriptor because it was not familiar to me in art education research. The concepts of value and appreciation had been used in art education in regard to children's knowledge of works of art, but did not seem to fit my research. By carefully examining the data, I became more convinced that my terms were appropriate and accurately descriptive. I later found that Corsaro (1981a) had written about status in the roles of children's play.

Pattern: Approval Seeking

Patterns within child/adult interaction fell into two distinct kinds of verbalization—spontaneous and elicited. Spontaneous verbalization was exuberantly expressive and demanding of the adult's attention. It is based on categories of children's *requests for approval* and *statements about the subject matter of art*. Requests for approval came from data that described children asking adults to listen or look at what they were expressing during art-making.

It was difficult to distinguish children's needs for adult assistance and authority from their need for approval. Wanting adults to facilitate art making in various ways figured into the children's responses when adults were present. Asking for the protection of one's private space, helping with an art problem, or getting additional art materials was a part of the child's need for having an adult as an aide. The desire for the attention of one's parents appeared to be an influential factor. Most children made frequent demands of their parents that were not made of the other adults in their presence. However, approval seeking appeared to be different from requests for help because children sought approval for independent accomplishments—whether large or small.

Pattern: Achievement Seeking

A pattern of *achievement seeking* evolved out of the differences between what children initiate tosay to adults about their art and what they say when they are asked. This pattern was contained in video data and would not have been easily distinguished in field note data. Although children frequently sought approval from adults in their spontaneous efforts to get attention, they gave elaborate responses that attempted to meet perceived teachers' expectations when questioned about their art. The category of statements about subject matter provided this contrast and was supported by substantial quantities of data in the video transcripts. *Statements about materials* reflected data communicated with adults. Elements of competition were involved in both patterns of child/adult interaction.

To summarize, the resulting patterns that represent the data came from the conviction that children's actions—responses and verbalizations—were best represented by these specific relationships in the data. It was also apparent to me that my previous knowledge and experience in the field of art education gave me a base from which to make decisions. Additionally, my instinct to use language in the precision of theory construction was motivated from a desire for reflective thought and careful decision.

Format of Data Presentation—Theory Construction

Because a theoretical contribution was proposed as a motivation for this research, it seemed appropriate to present the data in diagram form which showed the relationships of properties and categories leading to a theory. This format allowed for a gradual refinement in the construction process of patterns and presented a thorough account of connections and interrelationships of the data. In presenting the diagrams, descriptions of the data provided an explanation of the particular relationships of the data. Examples of children's discourse and descriptions of activities involved the reader in the interactive situation and gave a "feel" for the setting.

Summaries of the patterns were derived from the diagrams in outline form following the descriptive direction of each diagram. A discussion of the data and its relationship to research relevant to the study was presented in the concluding discussion of each chapter. Thus, I drew to conclusion a study that allowed me to present a documentation and explanation of actions of the preschool art process for future applications in art education.

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Chapter 8-A
Action

Learning to Be an Art Teacher Educator: Action Research in the Preservice Art Classroom

Lynn Galbraith
University of Arizona, Tucson, AZ

Over the last few years, I have been concerned that American art education, often known by the international community for its theoretical (Mason, 1991) and innovative framework, has responded cautiously to alternative educational research methodologies (Eisner, 1991; Stokrocki, 1991). This is all the more intriguing in that qualitative, ethnographic, and sociological (as opposed to more empirical) methods are frequently used in art education in other countries and other educational fields (Eisner & Peshkin, 1990). Additionally, researchers outside art education (Rudduck, 1988; Stenhouse, 1988)advocate the arts as viable models on which to develop alternative forms of research methodology. Although the research to be addressed in this paper does not necessarily reflect methodology that is specifically represented in the arts, I will advocate that art educators must begin to pay more attention to non-traditional research methods that permit them access to the curricular and pedagogical decision-making world of classrooms.

My personal involvement with alternative research methods stems out of my quest to understand art classrooms better. Briefly, I am interested in how preservice teachers learn to teach art and how this knowledge base is constructed and can be subsequently infused within my own teacher preparation course work. Art teaching, at all levels, is layered with contextual complexities and subtleties ready for disentanglement and study; thus, getting a true analytical grasp of what it actually means to learn to be an art teacher raises a series of exciting research questions and problems.

Moreover, as I interweave issues from art education and the general teacher education literature, I am becoming more conscious of my own teaching practices and the curricular and instructional choices I make on behalf of preservice teachers. Unfortunately, art educators rarely scrutinize the teaching practices that take place within their own classrooms and institutions. I consider the improvement of one's professional and practical expertise and understanding to be an essential part of my professional work. Stenhouse (1985) writes: "The artist is the researcher whose inquiry expresses itself in the performance of his [her] art rather than (or as well as) in a research report. In an essentially practical art like education all the research and all the in-service education we offer should support that research towards performance on the part of the teacher" (p. 110).

In order to examine the performances of my preservice teachers and myself, I have been drawn to the use of action research (Elliott, 1991; Elliott & Ebbutt, 1986) and with its links to the notion of teacher as researcher (Galbraith, 1988; Stenhouse, 1985), as well as the development of case studies about teaching. Although action research has only made a small ripple here in the United States, its ground swell has been evident; particularly in the United Kingdom, where since the 1960s teachers have been encouraged to partake in research in their own schools (Elliot, 1991). The rest of this paper will present a short overview ofaction research and its relevance within art education. After which two examples of my own research will follow. Finally, the strengths and caveats of action research will be discussed along with possible future implications for this methodology within art teacher education.

Defining Action Research

Although its actual research measures may vary (McCutchan & Jung, 1990), action research really involves practitioners inquiring into their own practices. Carr and Kemmis (1986) define ac-

tion research as: "Simply a form of self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justices of their own practices, their understandings of these practices, and the situations in which practices are carried out" (p. 162). Thus, action research can be clarified further as the study of a social situation with a view to improving the quality of action within it. Carr & Kemmis (1986) further suggest:

> There are two essential aims of action research to improve and involve. Specifically, action research aims at improvement in the three areas; the improvement of the practice; understanding of the practice by its practitioners; and the improvement of the situation in which the practice takes place (p. 162).

The Teacher As Researcher

One way to develop action research further is to inquire into one's own classroom as a means for improving practice. Teachers have been encouraged to act as researchers and to examine specific teaching problems within their very own educational frameworks. Thus, from this vantage point the role of the teacher might be defined as follows: "First, teachers must be inevitably involved in the research process, and second, researchers must justify themselves to practitioners, not practitioners to researchers" (Stenhouse, 1985, p. 19). In this sense teaching can be viewed as a form of educational research, and the latter as a form of teaching (Elliott, 1991). This symbiotic relationship is especially helpful if we are to examine thoroughly and reflect critically upon the pedagogical issues and problems within classrooms. An example within art education is Donnelly's (1990) account of herexperiences of stumbling on aesthetic education as a classroom teacher in Ireland.

Developing Case Studies

Data collection can be varied within action research (Walker, 1986), and a number of legitimate perspectives are voiced in the literature. I have found more qualitative and ethnographic methods, such as participant observation (Spradley, 1980), face-to-face interviews, video-taping, journal keeping, content analysis of student writing, small-scale observation instruments, as well as autobiographical statements to be central to my research. These data are then sorted, coded and analyzed usually for a series of themes that might surface. Subsequently, these data are framed within a series of case studies which, in my own case, often attempt to capture, examine and portray in descriptive form the beliefs, experiences, values, and daily activities of preservice and practicing teachers.

Learning to be an art teacher educator: Two examples

As I briefly outlined in the introduction, my research involves inquiry into the theory and practices of art teacher education. Specifically, it centers on trying to get a handle on how preservice art teachers define the concept of teaching of art in schools. For example, I am curious to know when these prospective teachers begin to think, act, and develop as art teachers. I am also anxious to explore the relationship between my pedagogical skills as a teacher educator and the knowledge acquired by the preservice teachers. For instance, do I adequately model and reflect the artistic and teaching skills that preservice teachers will require to be successful art teachers? The implications for designing art teacher preparation programs are profound. We essentially design courses that often reflect what we (as teacher educators) think preservice students require rather than those that reflect analyses of actual data describing what preservice teachers actually believe and think, and how we ourselves perform as teacher educators. Ultimately, the preservice classroom environment should therefore provide a safe place for practicing art teaching skills and pedagogy. This environment should support and sustain the interchange of ideas and critical reflections about teaching. Examples from two studies that I have been involved with as a teacher-researcher will be now be discussed.

Studying Elementary Classroom Teachers

In 1987, I began work on my doctoral dissertation which involved a qualitative investigation on an art education course for elementary classroom teachers. In my efforts to understand American education as a new graduate student and a native of England, I became instantly attracted to the recent research in art education, teacher education, research on teaching (Wittrock, 1986), methods course instruction, and preserviceand college student development. Proficiency in analyzing and reflecting upon specific teaching skills and habits is fundamental if preservice teachers are to understand what it means to teach art. Essentially, my plan involved designing a course that would not only facilitate the preservice teachers' learning in art history, art criticism, aesthetics and studio content, but would also provide them with opportunities to identify and integrate these art concepts with pedagogical issues reflected in this more general education literature. I subsequently taught this course, twice a week, for two 16 week semesters. Acting as teacher as researcher, this particular research study (Galbraith, 1988b) enabled me not only to compare how these preservice teachers responded to the course content, but also to research, modify and improve my own practices. Data were collected from 37 preservice teachers in both courses in the form of reflective journals, transcriptions of interviews, written tasks, teaching evaluations, and instructional micro-teaching videotapes. These data were sifted, coded and sorted according to a series of themes that emerged (Erickson, 1986; Miles & Huberman, 1984). Detailed and lengthy case studies were written on ten of the preservice classroomteachers, as well as reports on each semester's course.

Extensive results from the study have been published elsewhere (Galbraith, 1988b, 1991) and strengthen the argument that methods courses are problematic and multi-dimensional. The detailed case studies richly portray a set of happy and disgruntled preservice teachers who had rarely taken an art course, who possessed worrying and often inaccurate definitions of art vaguely grounded in their own elementary experiences and personal values, and who generally felt inadequate about their art-making skills. Such perspectives reinforce the notion that many preservice classroom teachers view art as a difficult subject to teach, thus, inadvertently sanctioning the marginal status of art in elementary schooling. The preservice teachers, however, did react more favorably to the general teaching research, especially when it focused on classroom management and discipline as these areas were being addressed elsewhere in their teacher education program. It is obvious thatthese teachers were trying as Nias (1984) argues to find some fit between their own needs and their professional identities as teachers. The advantage of my teaching and research roles allowed me to make significant changes to the course content and my teaching. For example, during the first semester, I perceived that the preservice teachers needed more time for practice teaching, more understanding in the four art areas, more discussion of actual teaching events, and more time working with real children in schools. Thus, I re-evaluated my course activities in order to incorporate these concerns.

I am sure some readers will recognize and appreciate the difficulties and problematic issues involved in teaching art to classroom teachers. With this chance to stand back and observe the study once more, I realize the magnitude of the task that I had set these preservice teachers was fairly overwhelming. Even though, I continually tried to refine and rethink the course activities as each semester progressed, the data reveal that this was no easy task. In hindsight and in my dissertation conclusions, I noted that I had tried to teach too much. Essentially, I was asking my teachers not only to learn new art content and teaching research, but also to fuse these two areas together into some form of pedagogical knowledge base. I discovered that they were being asked to juggle at least three balls (content, pedagogy, and content plus pedagogy) all at once. To expect them to teach art innovatively and with a repertoire of teaching models was an unrealistic goal. Consequently, some preservice teachers need to be taught fundamental pedagogical skills and specific art content if they are to move beyond the limits of their own experiences and judgments about the nature of art teaching. My current teaching practices are trying to addressthis issue.

Art Teacher Educator And Student-teaching Supervisor

One of my current projects is examining the beliefs and skills of preservice art specialists. With the help of a research assistant, I am conducting interviews with, and collecting qualitative data on

selected students as they progress through our art teacher education program. This research information will yet again allow me to modify and change both my methods courseteaching and supervisory practices with student teachers. One specific component of this research focuses one preservice teacher, Mary. I have been tracking Mary's progress since she entered our program as a post-baccalaureate student three semesters ago. Mary is considered to be an exemplary student-teacher within our teacher education program. She is a postgraduate student, in her late thirties who has returned to school to pursue her teaching credential. She has also taken general education classes taught by a number of distinguished faculty on my university campus. My involvement with Mary has included teaching her in two methods courses, and I am now her student-teaching supervisor. Qualitative data have been collected in the form of her extensive sketchbook journal (in which she and I have corresponded back and forth about teaching), interviews, other autobiographical writing, copies of her written course work, and videotapes of her teaching in the preservice setting and student-teaching setting. The precedent for using case study methodology is based on the work of Carter (1988), Doyle (1991), Wilson and Gudmundsdottir (1987), and Yin (1989).

Preliminary data analyses focus on four emerging themes that frame Mary's beliefs about art and the teaching of art. The first theme involves her own personal struggles with art and how the role of art in schools has changed since she was an art student. The second category examines her desire to develop a repertoire of "best practices for art teaching," and the influences her general education course work has had on her thinking. Her concern for professionalism within the teacher education program and from her peers comprises the third category. The fourth category centers on the challenges she faces as she is now trying to put her beliefs and thinking into practice during her student-teaching in a middle school. Through the establishment of detailed descriptions and thorough analysis of the thought-framework of this individual preservice teacher, I am trying to establish a set of implications for training art teachers like Mary. Moreover, because Mary is exceptional, I am searching for clues, perhaps couched within her beliefs, behaviors and practices, about what it is that actually makes her an exceptional student teacher.

Implications of Action Research

The preservice classroom can provide a safe, yet sometimes disquieting place (Zimmerman, 1991), in which teachers can begin to explore their own teaching beliefs (Smythe, 1987), as well as ask questions related to the fundamental and problematic nature of teaching (Kleinfeld, 1988). Although the data discussed in this paper cannot be viewed as conclusive understandings of how preservice teachers approach art teaching, and therefore cannot be generalizable to other settings, I believe that these studies have relevance for improving art teacher education practices. Using the vantage point of comparing these studies, common themes are evident across each setting. For example, the data suggest that prospective teachers, both specialists and generalists, hold distinct beliefs, fears and anxieties about art teaching. Detailed and contextualized case studies of one's own preservice students can describe and richly portray such attributes. Such images of art teaching are fascinating and must be taken into account when we devise curricular and pedagogical strategies that enable our preservice teachers to become more reflective and knowledgeable about art teaching (Bullock & Galbraith, 1992).

This paper would be remiss if it did not acknowledge some of the pitfalls or caveats that the dual role of teacher and researcher might bring to a study Delamont and Hamilton (1986) argue that action research must use appropriate and valid measures during the action research process. The teacher as researcher must act with a sense of personal ethics and confidentiality whencollecting and analyzing data, especially if it relates to his or her own students. Any case study must contain truthful accounts and reflections, so that educational practices, personal narratives, and so forth, are not misconstrued or misrepresented.

Conclusion

Van Mannen (1977) contends that all educators must be given opportunities toexplore ways in which they can reinterpret their own experiences and biographies within the context of living amongst others and so become critical and informed participants in their own learning. My research has high-

lighted the necessity for myself and my preservice teachers to become co-investigators, even partners in research, as we begin to critically analyze and reflect on our actions within methods courses and during student-teaching. Some preservice teachers are beginning to reflect on their own personal teaching and learning goals, as well as develop their own case studies about teaching. I am encouraging them to become teacher-researchers, so that they will continue to be students of teaching.

As a participant in this research and learning, I am not only acquiring a better understanding of how my own preservice teachers begin to think and act as teachers, but also to investigate and justify my own thought processes. I have been able to raise my own consciousness through the analysis of these different educational perspectives (Nias, 1987), as well as rethink my own interpretations of teaching and professional development in terms of art teacher preparation. As the title of this paper deliberately states, I am still learning about being an art teacher educator, and the more I interact with my preservice teachers, the more I am aware that I need to constantly improve my actions and subsequently my practice.

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Chapter 8-B
Action

Portfolio Assessment as a Record of Artistic Learning

Dorothy M. Anderson
Holt High School, Holt, MI

Abstract

As part of a study of my art teaching, I searched for a more authentic assessment of my students' work. I found literature on artistic development, cognitive theory, and classroom assessment so compelling that I soon designed and implemented a form of portfolio assessment for my own classroom. In their portfolios, students wrote about their art work as it developed, their ideas as they changed, and their growth through the course. This paper tells what I learned from the literature, how I designed and carried out the portfolio process, how students used the portfolio process to analyze and reflect on their work, and how the project affected my ideas about learning and assessment. Many of the students' written reflections and assessments have been incorporated into the paper.

I have always known that fine arts teachers assessed students differently than other teachers. In the arts, instruction and assessment were centered around production and performance, and teachers measured a set of skills not emphasized in other courses. For over twenty years I have taught visual arts believing this was true;it was not until my high school principal requested written final exams from all departments that I began to ask why. Why weren't written finals accepted as authentic tests by fine arts teachers and what was the rationale for using "different" methods of assessment?

I took up this issue of assessment with other members of my department; we formed a Fine Arts Assessment Study Group. In studying current arts education research, reading several books on cognition, and listening to guest educators knowledgeable on fine arts assessment, I gathered data about ways that students learn and develop in the arts.

What I Learned From the Literature

First, it was critical to clarify which types of knowledge and learning experiences were essential for the arts; and, more specifically what types of knowledge and learning experiences were unique to the arts. I was already familiar with the right-brain theory as applied to the arts, but I became newly acquainted with Howard Gardner's (1983) cognitive theory of multiple intelligences. Gardner stated that the arts develop intelligences, not merely "talents." Students who engage in musical thinking or visual thinking are developing unique cognitive skills seldom fostered in other subjects. Neglecting to develop all intelligences in students is shortchanging the mind.

In his book, *Art, Mind, Brain* (1982), Gardner explains how youth pass through three distinct phases in their understanding of art. I closely followed his description of the adolescent phase considering how my high school students could begin to take on the characteristics of mature artists. As their view of art grew more complex, less rigid, and more varied, studentsbecame willing to suspend knowledge of what others do to follow their own direction. They were able to transcend ordinary practices and boundaries thatinhibit children (and quite possibly lesser artists) and enter into unexplored areas of thought and practice. It is in this phase, I believed, the students actually experienced what it is like to think and communicate in an artistic medium.

Wanda May (1988) argued that the arts provide both creative and critical thinking skills. The cognitive processes of comprehending, conceptualizing, problem-solving, and critical thinking enter into all creative endeavors. Therefore, it is important that classroom activities such as reflection, criticism, and aesthetic response be part of the artistic production in order to develop and reinforce these thinking skills.

Most researchers agreed, I found, that art education ought to include more than just "make-and-do" projects. While performance and production remain the core of artistic learning, a comprehensive understanding of the arts includes a study of art in relationship to past art, culture and self, artistic merit, and aesthetic meaning. Written and spoken language is used as a tool for cultivating the knowledge that lies in experiencing the art itself. Two major reforms in art curricula pursue an integrated approach to art instruction. Discipline-Based Arts Education includes arts production, arts history, arts criticism, and arts aesthetics (Silverman, 1989); Pittsburgh's Arts PROPEL (Wolf, 1987) incorporates production, perception, and reflection . Like the designers of the Michigan State Department of Education's (1989) newly written core curriculum, I find myself envisioning an art curriculum that draws the best from both of these approaches.

Portfolio Assessment

Reflecting on the literature, I decided that I needed to re-evaluate both my instruction and my assessment methods. Even though I thought I knew what students should learn, I was not sure I had clearly conveyed that to students. My old methods were teacher-centered, with the student depending endlessly upon my advice and direction. In my classroom, self-discovery, experimentation, artistic reasoning, and reflection were not equally valued, because they were not equally assessed. Terence Cooks (1988) says that what is tested is viewed as what is important. If growth and change are important parts of the learning process, then the assessment tool must also be a part of the learning process. Portfolio assessment, it seemed, would fit the bill.

Portfolios are common in the visual arts. As traditionally used, a portfolio is a collection of finished products with the errors and experimental pieces omitted. Through research on alternative forms of assessment and authentic testing, however, the term "portfolio" took on a new meaning for me. The use of portfolio as an assessment tool seemed to be more of a process than a product. S. Valencia (1990) explained:

> The real value of a portfolio does not lie in its physical appearance, location, or organization; rather, it is the mind set that it instills in students and teachers. Portfolios represent a philosophy that demands that we view assessment as an integral part of our instruction, providing a process for teachers and students to use to guide learning. (p. 340)

In reading more about portfolio assessment in Arts PROPEL (Wolf, 1989) and in other content areas, I was convinced that it was an authentic form of evaluation in the arts. Portfolio assessment satisfied Wiggins'(1989) criteria for an authentic test in that it is (1) designed to truly fit the performance in the field; (2) pays attention to the teaching and learning of the criteria to be used in the assessment; (3) provides a role for self-assessment by students; and (4) provides students opportunities to present their work and defend themselves publicly[1] and orally to ensure genuine mastery. Convinced of its merits, I set about to implement a form of portfolio assessment in my Art Seminar class.

Designing a Portfolio Process

Holt High School is a large suburban middle-class school. Each year, approximately 250 - 300 students (grades 10 - 12) enroll in visual art classes to fulfill either an elective or the half-credit

graduation requirement. Students qualify for the Art Seminar Class after completing two of our five beginning classes. Of the 21-28 students enrolled in Art Seminar, most are juniors and seniors. They were successful in their past art experiences and are eager to become more independent in their art.

In past years, I required each student to complete four art projects per semester (or the equivalent). They completed biweekly progress forms and experienced peer critiques. The problem, I thought, was that students still focused their attention on the end products, rather than on the learning process

1

Student/Teacher Individual Conference

Bi-Weekly Reflection on Progress

2

Semester Self-Evaluation Form

Historical/Cultural Research

3

Nine Week Self-Evaluation Form

4

Fig. 1 - Portfolio Assessment

and transferred little conceptual knowledge from project to project. I wanted to see if students could monitor and comprehend their perceptual and cognitive development over the course of the semester. Since about one-third of the students had already one or more semesters of Art Seminar, this would be a perfect class setting for comparison and action research.

The simplest task came first. I set up shelving to hold most of the students' art works, their folder of forms, and their necessary art supplies; the 24" x 24" x 8" shelf was to become the home for the "portfolio." Next, Iprepared a folder of written forms (See Fig. 1) that I intended to guide student learning. The forms focused on self-direction, self assessment, reflection, experimentation, critiques and peer evaluations. Designing the forms helped me to articulate my goals and objectives for the course. Over the course of the semester, the forms proved valuable. As one student explained in a taped interview, he did not initially see the value of writing, but over a period of time,the reflection, self assessment, and writing did clarify his thoughts and provide direction for his art. I noticed that as students' perceptual skills grew, so did their writing skills.

We Learned How to Do Portfolio Assessment

In order to implement the portfolio process, the students also needed to shift their minds from the old graded point system and focus on a learning process that encouraged risk-taking, experimentation, reflection, and revision. They needed to see art as the ability to pose and pursue worthwhile questions—questions that stimulated their creative efforts and minds. To assist students in this shift, I devoted the first week of class to providing role models and anticipatory information. For example, we studied the life and work of Claude Monet, and attempted to discover his thoughts and the evolution of his work. We visited the studio of a local artist who explained her emotional and political motivations in creating a series of paintings. By second semester, first semester students were called upon to present their recent developments and growth in their own art.

It was now time for them to get started. I asked them to choose an idea that strongly interested them and to tie this idea to their past knowledge and skills. It would be easier for students to enter new areas of pursuit if they began from a familiar spot. At this point , I introduced students to their first portfolio form—the Matrix.

A Matrix of Artistic Concerns

The Matrix was a grid breaking down their artistic activity into media, imagery, process and techniques,and expression (cultural/historical and aesthetic categories were also included, but they were not significantly incorporated during this first year of study). Upon choosing their first idea for an art work, students filled in the first entry line below each of the categories. Eventually, the entire matrix would be filled in asthe students documented their major changes and growth throughout the semester. One student's entries under the category of "Media" included these notations:

> [Initial entry]Clay.
>
> [9-week entry] I learned how to roll the clay. I learned how texture creates a more interesting piece while the shape can represent a more unique and original object.
>
> [18-week entry] I learned more about glazing and how it helps distinguish the piece. It can help how it is viewed.
>
> [Semester conclusions] After working with clay, there is a sense of what you can and cannot do. It takes time and experience to be flexible with clay in order to create what you want.
>
> [Future ideas] "Experimentation; I want to continue with what I am doing.

This student was experiencing clay and sculpture for the first time. She went through a series of self-discoveries about the properties of clay and about the three-dimensional form. Even though her skills at this new experience were at entry level, her artistic thinking was not. She was able to make some high level connections between past artistic thinking and apply it to the new evolving forms.

I found another student's notes in the category of "imagery" interesting because he initially felt imagery was the only reason for making art. By second semester he had discovered other challenging reasons for making art, and that the imagery was now secondary.

> [Initial entry] I want to place my images so they can be easily adopted into the compositional flow of the picture.
>
> [9-week entry]Since watercolor flow is unique but incomplete, I used colored pencil to complete the imagery within the flow.
>
> [18-week entry]I found that I didn't need to rely on my imagery as much, but I used it as a tie for my media and techniques.
>
> [Semester conclusions]I think that my imagery was the second most important aspect of my work. It was important, but without the colored pencil it lost its zeal.
>
> [Future ideas] As long as there is stuff to look at, my work will continue. There are plenty of unique combinations out there.

This step-by-step documentation helped students focus on all aspects of their work and use reflection as a means of self-assessment and future planning.

Student/teacher Conferencing

By the end of the second week of class, I met with each student individually for a short conference. I made a Student/Teacher Individual Conference Form designed for note-taking and to let the students know I was there to help them articulate their new ideas, relate the ideas to past knowledge, and furnish them with the necessary supplies to get started. Most students were now ready to pursue their independent work. Some students had very well conceived ideas for finished projects. Others needed to experiment with techniques and test their ideas.

Reflection and Progress Forms

On a biweekly basis throughout the next sixteen weeks, students filled out Bi-Weekly Reflection on Progress Forms (See Fig. 1) describing the work they completed, the artistic concerns they confronted, and the progress they made on their initial idea. One student reflected:

> I finished my first colored pencil drawing. Some interesting things came out of it. I decided to start another piece and see what else I can do.When finished my background (on my new piece), I had two birds and geometrical shapes. The background went from dark to light. It was too nondescript to add anything to the picture—in fact, it took away from the objects. So right now, I am trying to add a middle area to help tie the negative space and cancel out the dull areas.

This student now allows herself to make decisions about the work while it is in progress. She now accepts adjusting and revising as a natural part of the learning process. Mistakes have become helpful to learning.

The reflection forms not only caused the students to stop and reflect upon their work every other week, but also gave me an insight into their thinking. I regularly wrote comments back to the students on their biweekly forms and made careful notes to myself about special student needs.

Group Discussions

Although students often shared ideas and conversations privately,they met several times throughout the semester in large or small groups. The group-sharing helped students develop critical thinking skills used to interpret and understand works of others. They learned to justify their own personal reactions and judgements. The group discussed aesthetic topics, cultural concerns, and other stu-

dents' work (the latter sessions we called peer critiques). Forms were always provided for written feedback. (See Fig. 1) The writing helped students articulate and summarize their ideas. I learned by reading the forms that some quieter students absorbed meaningful information throughlistening to the other students.

Portfolio and Grading

At my school, teachers are required to assign each student a letter grade at nine weeks, 18 weeks, and semesters. At the end of nine weeks, students not only completed the next line of their Matrix, but turned in a written Self-Evaluation Form explaining to me their growth and progress. Once again, filling in the form reinforced reflection and self-assessment. I singled out specific areas for students to focus on—artistic merit, growth, experimentation, innovation, output, quality in work, and class participation. The art projects, as such, were not graded. To assess their growth and development, I relied heavily upon their written responses and the visual evidence gathered from their experiments and work. Most students received "A's" and a few received "B's". Reflecting upon his past work, a student wrote:

> My works are all experimental. I considered how different media interacted, how successfully my composition flowed, and which colors brought about the most interest. I grew in my use of color, media, imagery, and the application of my media. The pieces demand growth; they forced it. The point of each piece was to see how far I could push myself into new areas. My artistic concerns became something different for each piece. I grew from past work and their problems. I tried to master those while expounding upon a new problem in the next piece. Currently, I am trying to place my soul into my work—stretching myself as far as I can go; and, therefore, also my art.

Art has become all encompassing for this student. Whether a movement with a brush or thought from hismind, everything is important to his art. He has discovered the interdependence between skill mastery, innovation, and self-expression.

For a final examination at the end of the semester, I asked students to display their semester's work before the class and to explain their initial ideas, how they proceeded, what they accomplished, and how they had changed. At the same time, other students in the class filled out Peer Evaluation Forms, highlighting the noteworthy accomplishments. The students greatly appreciated the written feedback from other students. Here are one student's comments on another's work:

> Your use of space has improved and your compositions have increased in difficulty. The way you place your people is really unique; and, also the way you try to intertwine the background with the people and the objects. When I compare your first piece to the pieces you do now, I can see much improvement in your people. You are very self-motivated and working constantly, even though you are quiet.

Peer evaluation gave this student the opportunity to reflect upon another person's body of work other than her own. Like this student, most students were surprised at the growth and improvement in other students. They also enjoyed discovering unique qualities in other student's work.

Students' Reactions and Learning

Toward the end of the school year, I recorded student discussions with audio and video tape. These students had been in Art Seminar both before and after I implemented portfolio assessment. They made comparisons between the old and the new, plus other observations. Here is a sampling of their comments:

> This year has been a really good year for motivation, for moving and getting something done, and for wanting to explore new areas. We talk to one another and help each other.

> The structure forced you to learn from what you had done. I am making myself concentrate upon my initial problem—to be more spontaneous with watercolor.
>
> Last year I jumped from acrylic to watercolor to colored pencil never using what I had learned before. Now when I state my problem with the same media, I can always look back and learn from what I did before. I can see the good qualities and the bad qualities and see the progress from one piece to another.
>
> I always wanted to draw from my imagination and break away from just colored pencil. Last year, I always depended upon copy art. Under this new structure, I started exploring watercolor and oil paint. Before, I would not have had the courage to do it because I thought I couldn't. I feel I have the courage to do more things this semester because I am not always concerned about earning enough points to get an "A" in the class.

As students became independent learners, they gained more self-confidence, took risks, and began to monitor their own growth. They recognized the advantages of identifying and then pursuing ideas in depth, rather than through one-shot experiences. Desiring to become more personal and expressive in their art, students talked about developing personal strategies for creating work, the need to experiment, and the formation of a personal vocabulary of images and ideas. Some students said:

> I've become freer with my ideas. I start out with an idea, but when I get stuck, I experiment. If I like my experiment, I put it into my art.
>
> I used to plan all my work out, but it never turned out like I had planned and then I was disappointed. Now I start without a plan, mostly experimenting and then when I like my experiment, I turn it into a picture. This way I become surprised and pleased by the outcome.
>
> I wanted to use sarcastic imagery that made people think. I started out slowly because I was trying to learn a new media. To force myself to work faster I switched to a media I knew well. I still wanted to get into a new media so I added watercolor. The watercolor made the general impression of the forms and compositional flow, then I used the colored pencil for details.
>
> This year I had many things happen to me and I had a lot of emotions to get out. I began without a perfect plan. One piece was done just to get the bothersome images out of my head and onto the paper. After I did a lot of strange-type faces they became less important in my work. They eventually became part of the background . . . every piece was a challenge to me because I dealt with my problems on the canvas. I started dealing more with materials and textures.

Students were aware that as their skills and perceptual awareness increased, so did their ability to communicate effectively. Most students departed from realism, in varying degrees, as they became more expressive. When they realized the most meaningful ideas came from themselves not the teacher, they began to look more to each other for sharing and support.

> Interaction with my classmates was most important to me. I used to paint ocean views and things that meant really nothing to me. This year I was afraid to do what I really wanted to do because of what peoples' comments might be. From Ted I learned that it doesn't matter. Now I've changed my attitude and say, "I like it". . . and, now, I'm enjoying my art more than ever.
>
> [About his work, Ted explained] My role is to put in the real part of the painting—the spirit of it—the part of the painting that is deeper and expressive.

All students did not achieve personal statements in their art. Some students did recognize individual expression in the work of others, but they struggled to put it into their own work. Here is how the following student explained her frustration:

> I don't feel I have grown. I want to do something that will make me different and I don't know if what I am doing is it. It all looks so simple to me. Maybe my problem is that I don't know what I am looking for. I can see how all of Ted's work relates to each other. I want work that people will look at and know I did it.

My Reactions and Learnings

One year ago, I was very anxious about initiating portfolio assessment into my classroom. By the end of the first nine weeks, I relaxed. The portfolio-process had moved some students into accomplishing more in nine weeks than in a previous semester. Classroom productivity increased; students worked on more than one art piece at a time; experimentation increased skill development; and, most importantly, there was evidence of self-motivation and self-direction. There had been an actual shift in focus from the final product to the ongoing learning process. All work was viewed as a learning experience, not as a success or failure. One student explained his experience this way:

> Last year students had that period in between each artwork of just thinking what to do next. With this new format, you know what you need to do next, because you have probably planned it out before you got to the next painting. Then, if you don't accomplish it, you go on to the next painting and do it again. You do new things or redo what you tried before.

There were some negatives. First, I noticed that students did not willingly give up production time. Often students resented taking time out to write and fill in forms. At times, some viewed the writing as a record-keeping task rather than a means of reflection and growth. Knowing the value students placed on production time, I hesitated to incorporate sufficient cultural and aesthetic content during the first year of implementation. Second, assigning letter grades was difficult. Because the portfolio-process successfully incorporated an on-going method of assessment and reflection, there was no need for a letter grade. Letter grades appeared artificial and in conflict with the divergent nature of portfolio assessment.

Midway through the first semester, I was invited to Pittsburgh Public Schools to visit Arts PROPEL in action. I thought this nationally-known project would provide me all the answers about art and assessment. What I discovered was an exhilarating arts program that was still evolving. Embedded in the program was a sound philosophy of independent thinking and individual artistic pursuit. Students were asked to reflect, much like I had been asking. Leaving Pittsburgh I knew I had designed a similar, yet, very different portfolio process. My design somehow empowered students to higher levels of learning than I observed at Arts PROPEL. Without the use of uniform "domain projects" (Wolf, 1989), my students initiated their own artistic pursuits from a personal interest and an individual challenge. Additionally, by concentrating on an chosen area for a longer period of time, they were able to build upon past ideas, imagery, media, and techniques to generate new perspectives and relationships in their work.

After hearing about my classroom inquiry on portfolio assessment, James Victoria of Michigan State University's Department of Art introduced me to writings by several art education researchers, most notably, Kenneth Beittel (1968, 1973). Beittel had conducted a drawing laboratory at Pennsylvania State University where he studied the drawing process and the conditions that encouraged individual development. I found interesting parallels between his research and my own classroom inquiry. Reading his individual case studies gave me new insights as to what was happening with my students on a individual basis. One discovery Beittel noted was that students do not accept teacher's suggestions or ideas with the same sense of "rightness" that they attach to their own ideas. It is difficult (but important) for a teacher to wait and see what happens. It is the rare teacher that has the patience to listen and really hear the students. The portfolio process has helped me to listen and hear, and helped my students to hear each other. Beittel (1968) well expressed my own belief when he said that, ". . . an awareness of the emergence of the creative and the artistic in another's art processes transforms art education into a vital reality" (p. 246).

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Finally, I believe the portfolio-process empowers students. In the visual arts it gives students power over their minds, emotions, ideas, and environment. In his address to the National Art Education Association Annual Conference, David Baker (1991) stated, " the study in the visual arts is far more a matter of empowering human behavior rather than it is the reverential manufacture and study of 'aesthetic' objects" (p. 7). As I continue to teach, it is important that I apply this new information in all my classes. I am convinced that student reflection and self-assessment are essential at all levels of artistic development. Whereas my old methods of assessment created dependency upon the teacher for knowledge and meaningless answers; the portfolio process assisted students in developing individualized perceptual and cognitive skills.

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Footnote

1. Editor's note: Not all cultures defend themselves publicly; i. e. American Indians detest this form of competitive display.

Chapter 9
Historical

New Waves, Old Waves:
The Need to See Primary Documents in Historical Research

Peter Smith
University of New Mexico, Albuquerque, NM

Abstract

New approaches to research are required in any field that seeks to "stay alive" or move on to more profound insights. The study acknowledges this, but points out that the basic necessity of historical research in art education, the primary document, has often been inaccessible or given insufficient attention. This study presents an example of an unpublished work of historical interest and suggests research approaches that might lead to fresh insights.

Introduction

The study of the history of art education, in less than a decade, has moved from an activity seldom done, a dusty area of research, to one requiring special conferences and publications (1985 and 1989 both at Penn State; a 1989 international one in San Paulo, Brazil, and major books by Efland in 1990 and by Stankiewicz and Soucey in 1990). Art educators have begun to realize that we must study what we have done to know who we are, to paraphrase Collingwood (1965)

This investigation of our past has been hampered by two factors: our resolute insistence on imitating modernist academic historical methodology with its avoidance of narrative and the scarcity and unavailability of primary sources for examination by the art education historical researcher. The latter condition is aggravated by the few sources of funding available to art educators for travel and sustained periods of research, but it is a crucial problem in art education historical research.

The principal journals of art education do not, perhaps cannot, print documents from our past. An author includes extended quotations from such documents at the risk of rejection by the reviewers. The field's journal editors and reviewers are concerned that articles evidence methodological sophistication to prove the academic respectability of the publication. Even history as narrative is suspect and metahistory is declared to be the characteristic of true professional maturity.

Purpose and Method

In the following I, as an art education history researcher, will provide an example of an invaluable primary document and will intrude only to explain what the reader needs to know about the source of the materials. I simply present a narrative I found, or rather was provided, written by Jane Betsey Welling (1897 - 1970), a figure I sought to study. In the article published about that figure, *The Role of Gender in the History of Art Education: Questioning Some Explanations* (Smith, 1988), my focus was on certain presumed taxonomies which had been asserted in the recent past for analyzing women's professional behaviors. Now I feel that this approach may have obscured the historical value of the contributions of Welling. In other words, my study was all well and good in its attempt to theorize about other historical theories, but it never addressed the invaluable nature of Welling's own recollections of Teachers College,Columbia during a great period in art education's history.

In her retirement years, Welling began writing a book, tentatively titled *The Art of It All*. The nearly indecipherable manuscript had been typed by Erika Ochsner Luitweiler, a one time student assistant to Welling at Wayne State University and a devoted admirer of Welling up to the time of Welling's death. Luitweiler, on providing the manuscript, asked if I knew of any potential publisher for such materials. I had to confess that I knew no place to submit it. The following is part of *The Art of It All* and is Welling's own historical narrative. It is a primary document otherwise hidden away in Luitweiler's Welling memorabilia and in my file cabinets. It is a resource awaiting insights of art education historians, but unlikely to be seen by many of them.

An Excerpt from Welling's Narrative

> Teacher's College, in my day, was divided into two co-equal schools — *Education* for the older and "graduate," and *Practical Arts* for freshmen, young and green. The School of P. A. was a new venture into a new area of curriculum. No one knew what to do with its student body. Those becalmed on the upper levels were aghast at the exhuberance of those younger. Neither group realized that it had anything in common.
>
> Arthur Wesley Dow came from Brooklyn's Pratt Institute to build an Art Department for Teacher's College, Columbia, when it was a new idea in the professional education of teachers. He was a great teacher. His influence stretched nationwide. He said to us often: "Art is choice. The quality of the art depends on the fineness of each choice. That is all, but all must be free to choose and by choosing come to know what equality and truth are."
>
> By 1913, Frederick Gordon Bonser was influencing an elementary school program in which the child was focus and core; all of man's rich heritage was the content; and active participation was the method. Each classroom was alive with material for creative activity and research. Dr. Bonser called the area "Industrial Arts." The name matters little. It was the vitality and depth of the concept which counted. There was so much to experience, to learn, to do, to be. For him, widening horizons was as important as breathing. His quiet humor, warm smile and strong convictions about the worth of each individual were stimulators to learning more and more.
>
> I owe to Dr. Bonser, my first actual flight into the upper air. The plane was an open one-engine wooden crate. The flight was over New York City and its harbor. As the pilot took off, I threw my pocketbook over the side. It seemed that I could have no use for it up there. The overall view which came with that first flight was so exhilarating that I have never since been satisfied with seeing only facades from the ground.
>
> In my day, the problem of the undergraduate had not yet been solved by assigning incipient doctoral candidates to teach him. We had "The Masters" themselves. John Dewey taught Philosophy down the hall. Elsie Clapp, later a pioneer in Community Schools, read "the papers". We followed Dewey as he made his way slowly across campus, talking his thoughts aloud and pausing regularly at the same tree as if to get its reaction to The Idea which was laboriously formulating. His lectures required attentivelistening. We heard "Art as Experience" being structured into what later became the book.
>
> Edward L. Thorndike, at the other end of the hall, was setting up measurement practices using students, not rats or apes as "subjects." His procedures were as the Laws of the Medes and Persians to educational psychology for thirty years. His courses wore me down. When the hour ended, I ran fast for a chocolate soda pick-

me-up. Dr. Thorndike always arrived a few minutes later. He drank a chocolate soda too, and read Adventure Magazine. On a high stool with his heavy black mustache dripping, he had a twinkle in his eye which never came with a desk and class before him.

William Heard Kilpatrick was then beginning his long service in interpreting the Dewey Philosophy for classroom use. He could teach as he talked about teaching. That is a rare gift. "Kilpat" used group participation, discussion and dynamics effectively and significantly, even when his classes were so large that they overflowed into the halls around the Horace Mann Auditorium.

James E. Russell, "The Old Dean," managed the college expertly. His self-appointed helper was Housekeeper Fanny Morton, who explained in cockney accents, keys jangling at her snug belt: "Me'n the Dean run things here." She was a staunch friend if she liked you, but an implacable foe if she suspected you of disrespect for her polished precincts.

Prof. Patty Hill's Kindergarten was nearby. It was child-centered and crowded. It became festive for teas, formal for visiting celebraties, and giddy with impromptu dances "after hours." Paderewski, sometimes, played the piano there. It was before he was called to be Premier of Poland. Organization was simple then. Things happened without much publicity, pre-planning, and elaborate committee work.

F. M. McMurray held seminars in Problems of Education. The discussions were heated and humorous; the groups were small. Willistyne Goodsell taught History of Education related closely to the larger fabric of history which Prof. Bambrill tied into the happenings of that day. Anna Cooley and her staff were setting up Household Arts as reputable studies dependent on science, sociology, art and other fields of endeavor. Mary Schwartz Rose gave a bottle to her baby on the window ledge at proper intervals while she lectured on "Feeding and Family." Mary Barber, later to devise Kellogg's Educational Services and act as Chief Dietician for the Army in World War II, taught short elective courses in food conservation and demonstrated how each ingredient contributed to the mix. We were at that hungry age, and Marilyn Miller had not yet strolled down the center ramp at the Ziegfeld Follies and made "the boyish figure" the style. Annie Goodrich was beginning to see Public Health Nursing as a need on a national scale, but she found time to be a personal friend and to confess that she wrote poems.

Sallie Tannahill had copper hair, a faintly Southern accent, and wore burnt orange scarves. She saw design in space so convincingly that her "P's and Q's" of lettering helped us to earn extra on the side for lay-out and poster making. George Cox went off to England to "do his bit" in the war and returned to teach ceramics, life drawing and sculpture with his immaculate kerchief still tucked up his sleeve. He loaned his fine books generously. Edward Thatcher taught metalcraft and sometimes, of an evening, played his one-man-orchestra contraption at impromptu dances. Charles Martin studied in Paris and returned so "modern" that his most scathing comment was: "That's impressionistic." Claggett Wilson's suave manners knocked us for a loop. He was our dream of that sophisticated outer world we aimed to reach some day.

In later years, Irwin Edman called 120th Street "the widest street in the world." It separates Teacher's College from the Columbia campus. There was little crossing for a long, long period. Every school, even every department within a school, chose to go it alone regardless of students who had to face lives which held no such easy compartmentalization.

As always, some few (sic) shopped around cautiously. I found John Erskine before he wrote "All About Eve;" James Harvey Robinson and "The Mind in the

Making" before he opened the **New School for Social Research** after being relieved of his contract at Columbia because he thought war a foolish, and not inevitable, way to settle disputes between nations; Hugh Black and "Comparative Religions" at Union Theological; Lewis Brown and "This Believing World;" John Haynes Holmes of the earliest Community Church; Rabbi Stephen Wise; Chinese Poetry; food at the old Bamboo Forest; the Provincetown Players next door at MacDougall St. with Eugene O'Neill's "Great god Brown;" Slavic Literature; Montaigne in Philosophy and the School of Architecture's Avery Library. There was time for extras in those days.

When I was struggling with practice teaching, I had two extra-curricular experiences which helped me to overcome the defeating grind. One was with George Luks in his old loft studio in downtown New York. Another student had told me you could go there for a small fee to paint from a model. Luks found his "subjects" on the streets outside. He was a lusty, heavy man who revelled in wet paint. One afternoon, within a few hours' span, we saw him make three pictures on a huge canvas from a decrepit rag-bag of an old woman, battered straw hat awry and a fat hen on her ample lap. Each time as we gasped at his success, he smeared the picture back into the canvas and slung on more paint to bring it out again in another form. It was magic. Someone had to grab the product to save it as a permanent picture. Luks, in that mood, cared not at all for the finish. He worked until his energy was gone.

Another salutary experience was with William Zorach, the sculptor who was a first to find remunerative satisfaction in teaching young children in the elementary grades as well as older students at The Art Students' League. I journeyed by train to Rosemary Junior School at Greenwich, Connecticut, because I knew Ellen Steele and Florence House, who taught regularly there. Zorach could produce miracles with children. He had no "methods" in terms of the pre-ordained and clumsy method which I was being taught to practice. He only knew how to help children to express themselves in art materials and forms. I still cherish a "Madonna and Child" block print which I saw a six year old create before my eyes. She gave one of the prints to me because, as she remarked, "The block is mine and I can make more." The children cut directly into the wood "like real artists" and carried out the entire process to "pulling off" the final print. Zorach was relaxed and never acted like the teacher. I caught the glimmer of a star that December day on that unofficial observation which gave me an impetus which even the sad hours in practice teaching at a dreary public school in Harlem never dimmed.

Ours was the generation on the brink of World War I. Childhood and early adolescence had followed familiar patterns in use since our grandparents' time. Our anchors were in the nineteenth century. Now **A New Age**, teaming with firsts, caught up with us. The maelstrom swept us, willy-nilly, out of the groove and along with the "Whoopee." We were in our late teens.

Those older had much to do — war work, Liberty Bond drives, farewells to 4,000,000 "boys" off to army campus - drafted, jobs for women never open to them before, food conservation, rationing, victory gardens.

Those younger were growing up to be "Flaming Youth" — the Flappers and Hacha Boys of John Held's cartoons in the "rarin'-to-go" twenties. We were either too young or too old for what shaped up so tumultuously and without warning. We stood by, watched, and wondered what had happened to those formalities and people we thought we knew. Ours was later called "The Lost Generation."

Our early college years had seemed so sure and secure. Our problems were strictly personal. There was no outer world, though T. N. T. was quietly accumulating which would smash the smug, cautious isolationism of 1910 into irretrievable bits.

On week days, the rule was: "At study alone in one's room at nine." That caused manipulation [sic], for the Little Nemo's first show lasted to 9:15. We either missed "The Final Clutch" or we were late. It was worth demerits in that era of John Gilbert and Theda Bara. We solved the dilemma by climbing up the fire escape until the night we were summoned to a special session and told, mysteriously, that the Little Nemo was "out of bounds." It cost a dime for admission, and was within walking distance down Broadway. Neither whys nor wherefores were given. Our most diligent research failed to uncover a more reasonable reason than a rumor that a door inside led into an adjoining bar. We were warned never to sit on a Riverside Drive bench nor to go out to mail a letter after dark.

On Saturdays, we were allowed "time out" with special written permission signed by The Office. The night watchman had a duplicate record. The minutes after 11:00 were hard to explain. One evening, the Columbia Gym burst into flame just as we came by "on time." It was a circular stone building which became a kettle of sparks, smoke and fire. At midnight, it was under control, but we could not go in so late. We pooled our resources and slept three in a bed at a nearby hotel to which the boys escorted us. Our return for breakfast was unheralded. Anyone could enter day-times, even from a night out.

There was an approved list of public dining places, but, unchaperoned, we could go "only with a relative closer than a cousin" or the home town clergy. Chaperones cost dearly then, and college boys are perennially low in funds. There were signs near the elevators which read: "Any young lady found smoking will have her trunk packed automatically."

With World War I, the Grand Change began, abruptly and hectically for us. We were sent off in small bevies, without chaperones and in full evening dress, to entertain "The Boys in Uniform" as a patriotic duty. We had no experience, and the lectures in Hygiene never seemed to fit the case in hand. We went because the drums were beating everywhere. Life was promptly without structure or rules. We ran, like breathless players in a game we could not grasp, improvising and hoping there would eventually be "time-off" to total up the score.

World War I had no aftermath of jobs galore. There was no G. I. Bill for further education. Some veterans, even war heroes who had volunteered, sold apples on the street corners. Some retreated into local jobs and uncommunicative habits. Others, hurt by neglect in the midst of plenty, succumbed to "pie-in-the-sky" and clutched at any pipe dream as vent for their thwarted unused energies. Still others hoed assiduously whatever rows were near and lived on the faith that time would change all things with little conscious help from mortals.

The twenties were, in retrospect at least, "The Great Awakening." Geographic horizons crossed the oceans and became the whole world round. The Depression was world-wide. It hit us all. We learned on our own doorsteps that our economy depended on that of others far away and unseen.

When I returned to my Alma Mater in about 1929 to take a Master's Degree, I had become a number in a seat. No one knew my name except on a record. No one cared whether I, in the flesh, personally, was there or not. All informality was gone. The lecture method, to large class groups, was in full swing. The marks on tests were posted by number. No one knew anybody, nor much of anything except the routines. The lectures were on how and what to teach people.

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Towards Historical Analyses

The historical meaning of Welling's narrative is not self-evident, although it can stand by itself as a significant work and should be available to an art education audience. It gives a first-hand account of what it was like to be a part of one of the most influential art education programs. It does need explication and I am glad I did my analysis of Welling's role, but my analysis did not exhaust what the reader might learn from the story told by this person from our past. I really ignored the story of Welling, the student. In my zeal to prove she was not that fey spirit, Miss Robinson (Erickson, 1979), and yet she vanished as thoroughly as had Robinson, I had no room for analysis of the shifting role of women in our culture in the early twentieth century. Would another researcher find that Miss Robinson's reticence and Welling's assertiveness resulted from social conditions? Little snippets, perhaps selected only to prove a point, can falsify just as cropping a photograph can mislead the unwary viewer. More researchers need greater access to more primary materials. That would open the way to varied interpretations of our past and help provide safeguards inherent in "seeing for ourselves" the basis for interpretation. Soucy (1990) has argued that much art education history publication has been marred by being framed within the peculiarly parochial historical notions of American educational historians and, more simply, by a lack of accumulated spadework in art education history. The first problem kept art education historians from looking at approaches to thinking about history practiced outside educational circles. The latter problem, of course, is the major concern of this study.

Examples of Explanations and Contradictory Interpretations

Dangers of the researcher not seeing primary materials can be exemplified by looking at publications about a figure mentioned by Welling, Arthur Wesley Dow. In a recent article (Moore, 1991), the author, perhaps inadvertly, seemed to equate Dow with the wealthy young men of Victorian days who "finished" their education with a world tour. A closer look at historical evidence, however, shows that Dow did his world tour long after his ideas about art and art education were formed. He had been to Pont Aven and Paris, but as a poverty-stricken serious art student, not a diletante aristocrat. His world tour came about after he had become a famous and influential art educator and an exhibiting artist (Moffatt, 1977).

Similarly, authors (for example, Hook, 1987) frequently repeat Logan's (1955) judgment that Dow had little feeling for color as an element of art. A trip to Chicago's Art Institute, however, would give a researcher the opportunity to examine Dow's painting Boats at Rest. That primary document would lead a researcher to judge Dow to be a master of brilliant and effective color and, perhaps, lead to a reconsideration of success or failure of Dow's career as an artist. (A point even Moffatt (1977), probably the most thorough researcher of Dow, seems to judge from a prejudiced viewpoint.) In reference to art works, especially, we need to be aware that judgments of worth change over time. For example, Hurwitz & Madeja (1977) in their book, *The Joyous Vision,* imply that the emphasis of Picture Study on genre painting was wrong. The authors did so, of course, from a formalist view of art. In our Postmodern era, we are now willing to accept narrative, and even moralism of a kind, and genre painting has once again become respectable.

To be sure, the historian must not only look at the primary document and its times, but she or he also must allow documents to "speak for themselves. " If, for example, the researcher does not see that Boats at Rest is a masterpiece of colorism—indeed that a virtuoso performance in color—then a major failure in historical perception as well as aesthetic sensitivity has resulted.

In the case of the Welling document quoted above, the sheer number of names that have significantly impacted art education alerts a historical researcher to the probable importance or usefulness of the document. As I have argued elsewhere (Smith, 1991), that despite Carr's (1962) assertion that the historian just gathers up historical facts in a catchall "net," the historian's education in an area of concern alerts her or him to what is historically important. The determination as to what is more or

less useful in a particular case is, of course, a matter of form and frame of reference. Thus, a journal article cannot cover a great deal of material, tends to concentrate on one or two points of interpretation, and incurs the danger of over-simplification. On the other hand, a book-length study that includes a primary source in its entirety gives scope to the consideration of many variables and complex and space-consuming assemblages of facts and their arguments.

Therefore, hypotheses cannot be formed, interpretations made, or judgments of interpretations undertaken unless the primary documents that make up the bases for hypotheses andinterpretations are available. Nothing else will suffice.

Given the Welling narrative, the historian may explain it (deconstruct it, if you must) through a social-history framework, though an educational framework, through an institutional history framework, or through a feminist interpretive approach. Each could enrich our understanding of our heritage, but each must be firmly grounded on the evidence, the primary document.[2] Each approach might be new to art education and some might lead to a radical revision of our ideas about our past. After all, our old interpretations may be inadequate and we might base our future plans on incomplete or misleading ideas about our past. For example, Owattona may have been a failure rather than a success, as is usually implied. If an historical approach using sociological-anthropological theories about the implementation of change in society was attempted, it might show that Owattona's basic assumption that aesthetic standards were (a) received and (b) handed down, and accepted by laymen, may have been a fatal flaw. The idea that World War II killed the project would then be a misinterpretation obscuring what could be a valuable lesson in educational reform.

Conclusion

To advocate the use of primary documents in art education historical research may seem a repetition of the obvious for any type of research dealing with history. However, despite the glamour of new forms of research, we should not, therefore, throw out our past. Even within the area of art education historical research, we must avoid the hidden polemics of using bits and pieces of evidence that seem to fit a theoretical structure without some means to let the reader know the whole, so that it can be seen whether other theories might explain the evidence just as well.

In a witty and revealing article Sacca (1989) pointed out that art education typologies, which should be explanatory devices or helpful frameworks for the categorization of elements of experience, can become rigid straitjackets that exclude variety of interpretations or even counter evidence. While art education historians have generally presented a theoretical framework and fit the evidence in small chunks into that framework in an inductive manner, I have proposed that the time has come to present larger pieces of evidence (primary documents) from which the audience can use deductive processes to construct meaning. It seems to me that this would help to open up the art education field to a richer and more diverse understanding of how we have come to the present.

Do I argue for a rejection of inductive modes of historical writing? Of course not. There will always be room for the work of those who can lead us to see new ways of interpreting our past. We need to allow art educators to look at the evidence and see for themselves from whence we come.

Notes

1. I wish to thank Erika Ochsner Luitweiler of Doylestown, Pennsylvania for preserving the Welling manuscript and typing it, as well as for providing me a copy for my research on Welling.

2. The primary document, besides written materials and art work, can, of course, include oral history and other forms of documentation.

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Contributing Art Educators and Addresses:

Anderson, Dorothy M. Art Teacher, Holt High School, Professional Development School with Michigan State University; Holt, MI; 140 Granite Road; Williamston, MI 48895.

Beittel, Ken. Art Education Professor Emeritus,The Pennsylvania State University, 2014 Pine Cliff Rd., State College, PA 16801.

Carroll, Karen Lee. Director of Graduate Programs in Art Education, Maryland Institute, College of Art, 1300 Mount Royal Ave., Baltimore, MD 21217-4191; Home: 8356 Edgedale Rd, Baltimore,MD 21234.

Day, Elmer. Director of Art & Professor of Art, Kent State University, Salem Campus, 2491 S.R. 45, South, Salem OH 44460-9412.

Diket, Read M. Director of Honors Program, William Carey College, 498 Tuscan Avenue, Hattiesburg, Mississippi, 39401-5499; Home: 805 North 6th Ave., Laurel MS 39440.

Galbraith, Lynn. Assistant Professor of Art Education, University of Arizona, Department of Art, Tucson, AZ 85721; Home: 6942 N. Table Mountain Rd., Tucson, AZ 85718.

Jansen, Charles R. Associate Professor of Art History, Middle Tennesee State University, Art Department, Box 25, Murfreesboro TN 37132.

Jeffers, Carol S. Associate Professor, Art Education, California State University, Los Angeles. 5151 State University Drive, Los Angeles, CA 90032-8101; Home: 330 E. Cordova St., #358, Pasadena, CA 91101.

Kauppinen, Heta. Del Oro Gallery, 2900 Ave. Vista Grande, 2 Oro Place, Santa Fe, NM 87505

La Pierre, Sharon D. Independent Scholar, 4793 Briar Ridge Trail, Boulder, Colorado 80301

Okazaki, Akio. Associate Professor of Art Education, School of Education, Utsunomiya University, 350 Mine Utsunomiya 321 JAPAN

Smith, Peter. Director, University of New Mexico, Art Education/Art Therapy, 106 Masley Hall, Albuquerque, NM 87131

Stokrocki, Mary. Associate Professor of Art Education, Arizona State University, School of Art, Tempe, AZ 85287-1505.

Swann, Annette. Assistant Professor, University of Northern Iowa: Department of Teaching, Cedar Falls, IA 50613-3593

Troeger, Betty Jo. Associate Professor of Art Education, Florida State University, School of Visual Arts and Dance, Department of Art Education, 123 Carothers Hall, Tallahassee, FL 32306

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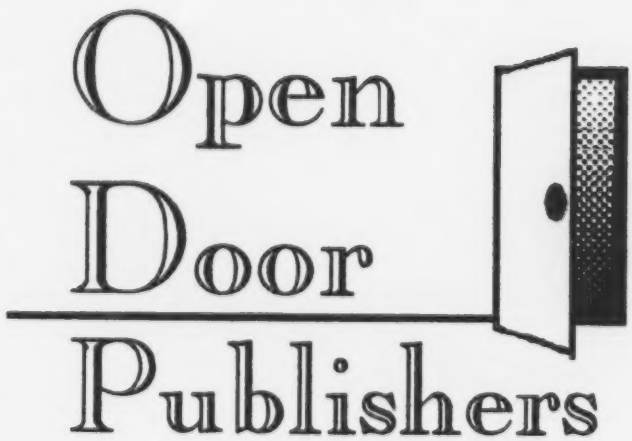

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